

Application of Bakhtinian Concepts to ‘Interactive’ Advertising

Gulnara Z. Karimova

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the Degree of

Doctor of Philosophy
in
Communication and Media Studies

Eastern Mediterranean University
April 2011
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Elvan Yılmaz
Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Doctor of Philosophy in Communication and Media Studies.

Prof. Dr. Suleyman Irvan
Department of Communication and Media Studies.

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Doctor of Philosophy in Communication and Media Studies.

Asst. Prof. Dr. Chris Miles
Supervisor

Examining Committee

1. Asst. Prof. Dr. Chris Miles

2. Assoc. Prof. Dr. Hanife Aliefendioğlu

3. Asst. Prof. Dr. Levent Kavas

4. Prof. Dr. Serra Görpe

5. Prof. Dr. Suleyman Irvan

ABSTRACT

Before the 1980s the concept of interactivity was seldom addressed, but since then the number of articles discussing interactivity has increased at a fast rate. Researchers over and over again introduce classifications, definitions, dimensions of, and measurement models for interactivity. Yet, there is still no consensus reached by the researchers about how interactivity can be defined, let alone on how it can be measured. This study proposes an actual theoretical framework around which systematic knowledge regarding interactivity can be built. This work problematizes the concept of interactivity suggested by earlier studies and explore several problems related to interactive advertising by using the concepts of dialogic relationships, carnival, polyphony, and chronotope proposed by Russian philosopher, Mikhail Bakhtin (1895-1975).

One of the main problems which this study addresses is communication within the advertising system. The study argues for the application of the principles of dialogic relationships in the construction of a model for advertising. Taking into account the time/space factor, a dialogic model provides explanation of how various actors communicate in the advertising system and discloses the misunderstandings that may occur between various actors involved in the advertising message production matrix. This study considers the concept of control and examines how it influences the communication process between different actors. It argues that none of the actors involved in communication can have dominating and permanent control over the

message creation process. Furthermore, it shows that in communication, there is no transmission, but only co-creation of the message.

Interactivity is viewed as a characteristic of the relationships between various elements of advertising communication. Interactivity is the basis for existence, because for Bakhtin, an entity can 'be' only if it co-exists with another entity: one does not exist alone but co-exists with the 'other'. Existence is based on the simultaneous 'being' of two entities where the existence of one defines the existence of the 'other' and vice versa. Therefore, the advertisement and the observer enter the dialogical relationships as soon as the advertisement is heard, read, viewed etc. by the observer; they co-create each other simultaneously.

The 'monologic' utterance within '*self*' is impossible because in order to conceive 'self' there is a necessity of 'other' where 'other' is defined as what 'self is not'. This view creates the discourse of vulnerability, which can be understood in terms of the ways researchers perceive knowledge. Discourse of vulnerability offers diversity, non-dogmatism, decentralized position of the subject, and sensitivity to particular cases. I take a position of vulnerability by the application of dialogicality and polyphony. This study, following its polyphonic nature, not only implements the Bakhtinian concepts, but also questions and develops them further. This is done by integrating Bakhtinian philosophy with other theories and ideas. Therefore, within analytic utilization of Bakhtinian conceptions, various approaches and points of view have been applied.

Keywords: Advertising, communication, dialogue, Bakhtin, interactivity, chronotope, dialogic relationships, carnival, polyphony

ÖZ

1980lerden önce etkileşimlilik (interaktiflik) kavramı pek tartışılmaz iken bu tarihten sonra bu konuda yazılmış makalelerin sayısında hızlı bir artış olmuştur. Araştırmacılar tekrar tekrar etkileşim kavramının sınıflandırılması, tanımlanması ve ölçme modelleri üzerinde yazdılar. Ancak henüz ölçümü bir yana, araştırmacılar etkileşim kavramının tanımı konusunda bile bir uzlaşıya varamadılar. Bu çalışma etkileşim kavramının hangi sistematik bilgi üzerine oturtulacağı konusunda tartışılacak güncel bir teorik çerçeve önermektedir. Çalışma daha önceki çalışmalarda önerilen etkileşim kavramını sorunlaştırırken etkileşimci reklamcılık konusunda ortaya çıkan sorunları Rus düşünür Mikhail Bakhtin (1895-1975) tarafından önerilen *söyleşimsel ilişki*, *karnaval*, *çok seslilik*, *zaman/mezan* (kronotop) kavramlarıyla irdeliyor.

Çalışmanın ele aldığı başlıca sorunlardan biri reklamcılık sistemi içinde iletişim konusudur. Çalışma söyleşimsel ilişkinin ilkelerinin bir reklamcılık modelinin kurulmasına nasıl uygulanacağını tartışmaktadır. Söyleşimsel bir reklam modeli reklamcılık sistemi içinde kendi/öteki ilişkisine Baktinci bir *söyleşimsel ilişki*, *çok seslilik*, *bitirilemezlik* ve *zaman/mezan* perspektifi ile bakar. *Zaman/mezan* faktörü dikkate alındığında, söyleşimsel model reklamcılık sistemi içinde nasıl iletişime geçildiği ve reklam mesajı üretimi matriksinde yer alan çeşitli aktörlerin arasındaki iletişimden kaynaklanan yanlış anlamaların nasıl açılabilirliğine açıklık getirir.

Etkileşimci reklamcılık iletişiminin çeşitli öğeleri arasında ilişkilerinin bir özelliği olarak görülür. Etkileşim varoluş için bir temeldir; zira Bakhtin için bir şey kendi başına varken bir diğeri ile “birlikte” vardır. Varlık, birşeyin varlığının başkasının varlığı ya da tersi durumun tanımlandığı iki şeyin eşzamanlı olarak “oluş” halinde olmasına dayanır. Böylece reklam ve alıcı reklam duyulduğu, okunduğu, görüldüğü vs. andan itibaren söyleşimsel bir ilişkiye girerler; eş zamanlı ve “karşılıklı” olarak birbirlerini yaratırlar.

“Kendi” için monolojik bir ifade imkansızdır çünkü “kendi”ni kavramak için “öteki”nin kendisini “o olmayan” olarak tanımladığı “öteki”ne ihtiyaç duyar. Bu durum, araştırmacıların bilgi olarak algıladıkları yollar açısından anlaşılabilir bir yaralanabilirlik söylemi yaratır. Yaralanabilirlik söylemi farklılık yaratır, dogmatic değildir, özneyi merkezden kaydırıcı ve özel durumlara karşı duyarlıdır.

Ben kendimi söyleşimselliği ve çoksesliliği uygulayarak yaralanabilirlik pozisyonuna konumlandırmaktayım. Bu çalışma çokseslilik çerçevesini izleyerek sadece Bakhtinci kavramları uygulamakla kalmamakta, aynı zamanda onları sorunsallaştırarak geliştirirken Bakhtinci felsefeyi diğer teoriler ve görüşlere entegre etmektedir. Bu nedenle Bakhtinci kavramsallaştırmaların analitik kullanımına diğer çeşitli yaklaşımlar ve bakış açıları yerleştirilmiştir.

Anahtar Sözcükler: Reklamcılık, iletişim, diyalog, Bakhtin, etkileşim (interaktiflik), zaman/mezan (kronotop), söyleşimsel ilişki, karnaval, çokseslilik.

ACKNOWLEDGEMENTS

I am indebted to my supervisor Dr. Chris Miles, without whose guidance this dissertation would not ever be accomplished. He always amazes me with the deep knowledge that he has in various fields from literature and philosophy, to marketing and music and his willingness to share this knowledge with others.

I am endlessly grateful to Amir Shirkhanbeik whose incredibly smart ideas provoked the creation of a several theories implemented in this study as well as a few journal articles. Although, the pressure of his “beautiful mind” and genius was sometimes unbearable it lead to the production of some very interesting ideas.

My special thanks goes to Suzannah Mirghani for her help in proof-reading and providing valuable comments on many articles. Without her brilliant ideas and encouragement there would be no photo exhibitions, no paintings, no fairytales, no articles, and no fun.

I thank Hanife Aliefendioğlu for translating the abstract and many other kind deeds. I also thank Bahar Taşelli for her incredible patience and help.

I am grateful for the people, who supported me through my study in various ways: some were ordering books understanding the difficulties I faced in Tehran, some were

registering me while I could not come to Cyprus, some were giving valuable advice, and some were uncomplaining listeners of my complaints: Melissa Johns, Julia Islamova, Aysu Arsoy, Ferzaneh Saibi, Magdalina Kellenberger, Angelina Predybailo, Yalda Farivar, Farhad Sabet, and Bitá Shirkhanbeik.

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Chapter 1

MIKHAIL BAKHTIN AND HIS CONCEPTS

1.1 The Structure and Research Statements

This study applies concepts introduced by a philosopher and writer of the XX century Mikhail Bakhtin (1895-1975) to ‘interactive’ advertising. The study investigates such Bakhtinian concepts as ‘carnival’, ‘chronotope’, ‘polyphony’, ‘heteroglossia’, and ‘dialogic relationship’. It addresses the problem of the concept of ‘interactive’ advertising by looking at it from the perspective of the Bakhtinian notion of ‘dialogic relationship’ and demonstrates the use of the concepts of ‘carnival’, ‘chronotope’ and ‘polyphony’ for advertising analysis. The structure of the dissertation contains three major steps that briefly can be described as first, understanding Bakhtinian concepts, second, revealing the problems within advertising theory, and third, undertaking the considerable discussion on how Bakhtinian concepts can be useful for resolving the revealed problems.

The first chapter presents a brief history of Bakhtin’s life, explores his theories and discloses some paradoxes and contradictions in Bakhtinian thoughts on ‘carnival’, ‘dialogic relationship’, ‘polyphony’ and ‘heteroglossia’. This chapter looks at carnival from two different perspectives: carnival as ‘the popular social institution’ and carnival as ‘an immaterial force’ (Holquist, 1994). The study traces the transformation of

carnival through time and space and conducts a comparison between various discourses of carnival. The first chapter concludes by defining the methodology of this study. The concepts of ‘carnival’, ‘heteroglossia’, ‘polyphony’, and ‘dialogic relationship’ are used not only for developing theories that are valuable for the advertising sphere, but also applied in the dissertation’s writing structure.

The second chapter of the dissertation begins by investigating problems related to ‘interactive’ advertising. One of the major problems is that there is no consistent conceptualization of the ‘interactivity’ construct. The existing studies on interactivity over and over again introduce classifications, definitions, and dimensions of interactivity. Yet, “the field has not really moved beyond this preliminary phase” (Busy, 2004, 374). This study questions some of the dimensions ascribed to solely ‘interactive’ advertising and reveals the interactive qualities of not only those forms embedded in Hypermedia Computer-Mediated Environments¹ (Hoffman & Novak, 1996), but also so-called ‘traditional’ advertising. Thus, the second chapter reveals the necessity for finding another way of approaching interactivity.

The third chapter gives an overview of literary theories and their relevance to advertising. By identifying points of convergence between literary texts and advertising texts, it is explained why Bakhtinian theories, which have been designed for literary works, can be applied to advertising. The brief review of literature displays how Bakhtinian concepts have been applied not only to literary but other texts such as films, paintings, TV shows, cartoons, shopping malls and print advertising. Thus, it demonstrates various approaches to the task of applying Bakhtinian concepts to different fields including advertising communication.

The bulk of the dissertation (Chapters IV, V, & VI) is devoted to applying Bakhtinian theories to advertising communication.

The fourth chapter explores the role of chronotopes in modern advertising and discusses the possibilities of applying the concept of the ‘chronotope’ to advertising analysis. It introduces the concept of the ‘advertising chronotope’ and attempts to define its functions using chronotopic analysis of contemporary print and ambient advertising. In this analysis chronotopes are used as ‘zoom’ and ‘wide-angle’ lenses (‘outside’ and ‘within’ the advertising text²). The study proposes literary criticism as a source of insight into advertising analysis by revealing the rhetorical significance of the advertising chronotope and points out the potential of the chronotope as a tool for a broader social, historical and ideological analysis.

The fifth chapter looks at how ‘heteroglossia’, ‘polyphony’ and ‘dialogic relationships’ reveal themselves in concrete advertising texts. The concept of ‘polyphony’ contributes to the devolvement of the advertising communication model developed by Stern (1994). Particularly, the concept of ‘polyphony’ illuminates the complexity of one of the elements of the communication model, the ‘message’, and describes a variety of sources which participate in the message construction process.

The sixth chapter argues that any form of advertising is dialogic; therefore, it validates the statement that all advertisements are interactive. Interactivity is viewed as a characteristic of advertising communication. In order to demonstrate the interactive property of advertising communication, the study creates an advertising communication model. In building upon the cybernetic communication model for advertising developed by Miles (2007), this model applies the Bakhtinian concept of ‘dialogic relation’ or

‘dialogic interaction’ and considers the time/space factor as an important point in explaining the advertising interaction.

The seventh chapter summarizes the results of analyses deployed in previous chapters. It sums up how Bakhtinian concepts can be implemented in the theory of interactive advertising and practice. The conclusion discusses the merits of the new advertising communication model, based on Bakhtinian concepts of ‘dialogue’ and ‘polyphony’, the significance of the ‘advertising chronotope’ for advertising analysis, and designates areas for future research.

1.2 ‘Bakhtin and His World’

[I am] a philosopher by training, not a literary scholar.

Mikhail Bakhtin³

In Vitebsk (a Russian city) where the young Bakhtin spent a short time, there is a journal *Dialogue. Carnival. Chronotope* (*Диалог. Карнавал. Хронотоп*, [Dialog. Karnaval. Hronotop]) devoted to Bakhtin. The existence of such a journal demonstrates the significance which people give to Bakhtin’s ideas and the important role Bakhtin plays in the social sciences in Russia as well as in other countries.

Mikhail Bakhtin is a philosopher and writer of the XX century. He was born in November 1895 in Orel, and grew up in Vilnius and Odessa, “cosmopolitan border towns that offered an unusually heterogeneous mix of disparate languages and cultures” (Zappen, 2000). When he was just twelve years old he was immersed in Kant’s works. In 1919 he published his first article *Art and Responsibility* (*Искусство и Ответственность*, [Iskusstvo I Otvetstvennost]) in the almanac *Day of Art* (*День Искусства*, [Den Iskusstva]). During 1923-1924 he continued his work *Toward a*

Philosophy of the Act (*К Философии Поступка*, [K Filosofii Postupka]), which would become available for the public's attention only in the 1980s.

In 1928, just before the publication of his book *Problem's of Dostoevsky's Work* (*Проблемы Поэтики Достоевского*, [Problemy Pojetiki Dostoevskogo]) he was arrested and accused of religious and nationalistic propaganda⁴. At the time he was suffering from a bone disease and could have died in a concentration camp, so this punishment was replaced with exile to North Kazakhstan thanks to the efforts of Maxim Gorky⁵ (1868-1936) and Aleksey Tolstoy⁶ (1883-1945). In 1936 he moved to Saransk, because even after seven years he still did not have the right to live in the big cities or capital of the country. In 1939 his bone disease necessitated the amputation of his right leg. It was only in 1967 that he was rehabilitated by the state and was able to move to Moscow, where he later died in 1975.

For thirty years, Bakhtin was not able to publish any of his works. In 1963 he managed to publish the second edition of the book on Dostoevsky, in 1965 he published the book *Rabelais and his World* (*Творчество Франсуа Рабле и Народная Культура Средневековья и Ренессанса*, [Tvorchestvo Fransua Rable i Narodnaja Kultura Srednevekovja i Renessansa]), and in the year of his death he published a collection of his essays on the novel.

After the successful defence of his dissertation on Rabelais, in 1947, he became a candidate in philology and remained one until his death. However, although Bakhtin was offered the title of professor, he refused it; "I am a philosopher and a philosopher has to be no one, otherwise he may start by adopting philosophy to his social position"⁷ (as cited in Kozhinov, 2002). Sometimes, Bakhtin regretted that he addressed literary problems rather than philosophical ones. Yet, Vadim Kozhinov⁸ (2002), one of the

Bakhtinian followers, does not agree that there is reason for regret. Kozhinov thinks that the book on Dostoevsky (*Problems of Dostoevsky's Poetics*) contains a philosophical perspective on human beings and the book on Rabelais (*Rabelais and His World*) gives a fresh outlook on the philosophical understanding of society. Philosophy and philology mutually enrich each other in the works of Bakhtin (Kozhinov, 2002).

His book *Rabelais and his World* shows a new perspective for looking at Rabelais's work that reflects the development of folk culture⁹. Here, carnival is seen as one of the manifestations of folk culture. According to Bakhtin (1984), carnival "is the people's second life, organized on the basis of laughter. It is a festive life" (p. 8). Indeed, once, Bakhtin said that his life is a carnival itself and there are many things worthy of laughter (as cited in Emerson, 1998, p. 252). Here, it is relevant to recall the discussions deployed around the issue of the authorship of the books *Freudianism: A Critical Sketch* (*Фрейдизм. Критический очерк*, [Freidizm. Kriticheskij Ocherk]) (1927) and *Marxism and the Philosophy of Language* (*Марксизм и Философия Языка*, [Marksizm i Filosofiya Yazika]) (1929) that were published in the name of Valentin Voloshinov (1895-1936) as well as the book *The Formal Method in Literary Scholarship* (*Формальный Метод в литературоведении*, [Formalnyj Metod v Literaturovedenii]) (1928) which was published using the name of Pavel Medvedev (1891-1938). One can say that these works were written by Bakhtin from behind a mask. For Bakhtin (1984), "the mask is connected with the joy of change and reincarnation, with gay relativity and with the merry negation of uniformity and similarity" (p. 39). This ironic mask enabled the Bakhtinian voice to be heard even when the official powers tried to silence him. This mask has endowed him with polyphonic voices, with the ability to express different "unmerged voices and consciousness" (Bakhtin, 2003, p. 6). However, as Bakhtin had to

put the mask on unwillingly, due to the political circumstances during which he was writing his books, one can hardly argue that this mask is the reflection of his desires. For him this mask is not “an element of wish-fulfilment” or “a way of acting out repressed desires” (Castle, 1986, p. 73), but rather an element of his undesired thoughts which took place under the repression (which are present not only in the works published in the names of others but also in the works published in his own name). Below, there is an extract from the conversation between Bakhtin and Bocharov,

Bocharov, [...] what is depraved about your book on Dostoevsky?
Bakhtin, I tore the form away from the most important thing, you know. I could not talk directly about the main questions [...].
Bocharov, Which questions, Mikhail Mikhailovich?
Bakhtin, Philosophical questions, what Dostoevsky agonized about all his life: the existence of God. In the book I was constantly forced to prevaricate, to dodge backward and forward. I had to hold back constantly. To and fro (Bakhtin repeated this several times during the conversation). I even qualified what I said about the Church. (Bocharov & Liapunov, 1994, p. 1012).

All of Bakhtin's works are penetrated with dialogic relations which reveal themselves not only within his works on Rabelais and Dostoevsky but also between the works published in his name and the names of others. This dialogue is contradictory, intense and strained because, as Bakhtin admitted in one of his conversations with Sergey Bocharov and Liapunov (1994), he would never want to be associated with the books he wrote in the name of 'others'. It was a clash of “discourse and counter discourse – which, instead of following one after the other and being uttered by two different mouths, are superimposed one on the other and merge into a single utterance issuing from a single mouth” (Bakhtin, 1986a, p. 164). Sergey Bocharov remembers a conversation with Bakhtin about the “strange authorship” (Bocharov & Liapunov, 1994, p. 1012) of the books,

He answered with a brief monologue, which was pronounced with a certain gravity of tone [...], “You see, I felt it was something I could do for my friends. It was not hard for me to do, for I thought I would still write my own books, books without these unpleasant additions”. Here he grimaced at the title. “After all, I do not know that it would turn out the way it has (p. 1012).

Indeed, he wrote his own books in his own words ‘without these unpleasant additions’. These books became in a certain sense ‘a way of acting out his repressed desires’. Even though Bakhtin was suffering from a bone disease which lead to the amputation of his leg, even though he was on the edge of starvation (Turbin, 1962-1966) and was not allowed to live in capital cities, in his writing he creates his second carnivalesque life which is dedicated to the grotesque body, feasting, and freedom. Within the last twenty years his books have been translated into many languages, hundreds of books and thousands of articles have been devoted to the analysis of his works (Kozhinov, 2000). His ideas have found applications in many fields. One of the reasons for such an enormous interest in his works is that they are replete with dialogicality and a multiplicity of voices, even though they are sometimes contradicting voices.

The next sections explore the Bakhtinian concepts of ‘carnival’, ‘dialogic relationships’, ‘chronotope’, ‘heteroglossia’ and ‘polyphony’. I start with the concept of ‘carnival’ because it encapsulates in itself all other notions: in the time/space matrix of carnival the polyphony of voices are involved in dialogic relationships.

1.3 Discourses of ‘Carnival’

There are two ways of looking at carnival: “carnival is both the name of a specific kind of historically instanced thing – the popular social institution of early modern Mardi Gras, for example – and an immaterial force which such particular instances characteristically embody” (Holquist, 1994, p. 89). The next sections analyse carnival

from these two different angles and look at different discourses of ‘carnival’ created by various writers. I will use the phrase ‘Bakhtinian carnival’ to refer to a specific discourse constructed by Bakhtin and show how it differs from discourses constructed by other authors, starting from the pre-Christian pagan rituals and concluding with modern carnivalesque celebrations.

1.3.1 Carnival as The ‘Popular Social Institution’

1.3.1.1 Carnival’s Roots

Since early times carnivals were accompanied by parades, masquerades, pageants, and other forms of festivities. The nature of carnival is rooted in pre-Christian pagan rites, particularly fertility ceremonies that were related to the coming of spring and rebirth of nature. In Ancient Rome, the *Saturnalia* was one of the most popular holidays of the year dedicated to Saturn, the god of agriculture, and Ops, Saturn’s wife, the goddess of plenty. During this holiday, restrictions were reduced, the social roles reversed, and gambling was allowed in public. “Slaves were permitted to use dice and did not have to work. Instead of the toga, less formal dinner clothes (*synthesis*) were permitted [...]. Slaves were treated as equals, allowed to wear their masters’ clothing” (“Saturnalia”, n.d.). Later the *Saturnalia* continued to be celebrated as the *Brumalia* (from *bruma*, winter solstice) “down to the Christian era, when, by the middle of the fourth century AD, its rituals had become absorbed in the celebration of Christmas” (“Saturnalia”, n.d.).

During the Christian era carnival came before Lent, “carnival long ago was conceived as the last chance for forty days to eat meat, to make love to your wife (and/or others), and to live joyously, all forbidden activities during the season when one is

supposed to do penance in preparation of spiritual resurrection at Easter” (Crowley, 1999, p. 224).

An event similar to carnival has been celebrated in the Persian Empire around 400 B.C. and was known as the *Fire Feast* or *Sadeh* ()¹⁰. The *Fire Feast* was celebrated on the first night of winter. During the feast people would light bonfires through which they would jump and change their appearance by wearing masks and clothes which would hide their identities. These celebrations would happen in open spaces and people from many different backgrounds would participate in the event regardless of their status, age and gender in society (Marizhan Mule, Hertzfeld & Grischman, 1993, p. 1463). This ancient tradition continues in Iran at the present time, for example, in the form of the *Festival of Fire* which is celebrated night before the last Wednesday of the year, usually in March. *Festival of Fire* (, [Chahar Shanbeh Soori]) literary means ‘Red Wednesday’. People jump over the fire, “wear strange dresses and sometimes wrap themselves up in sheets to symbolize the shrouds of the dead” (Arab, 2007). However, nowadays some of the rituals and traditions have been changed under the influence of Islamic religion. Arab (2007) describes that during ancient times, Persians would burn the belongings of dead family members on the roofs of their houses in order to persuade their souls to come back and stay for a night. The fire was used in order to invite the souls of dead people and to scare away the satanic soul or Ahriman from the family gathering, which was considered a private community. In case the soul did return, houses were cleaned and dusted in order to please it. This tradition is still maintained among Iranian people, however, since Islam became the domination religion, this ritual changed somewhat and people began going to cemeteries to wash the graves of dead family members and relatives instead of lighting fires on the roof. As seen,

traditions of carnival have acquired new meanings over time, but certain features of carnival have remained the same in many countries. Parading, masquerading, songs, folk dancing and the suspension of social hierarchy can be named as a few of these features.

As stated in *The Columbia Encyclopaedia* (2004), one of the first recorded instances of an annual spring festival is the festival of *Osiris* in Egypt which celebrated the renewal of life brought about by the yearly flooding of the Nile. According to the same source, during the Roman Empire, carnivals reached a zenith of civil disorder and extravagance. The major Roman carnivals, as discussed above, were the *Bacchanalia*, *Saturnalia*, and *Lupercalia*. In Europe, carnivals continued well into Christian times and reached their peak during the XIV and XV centuries. Because carnivals are deeply rooted in pagan superstitions and the folklore of Europe, the Roman Catholic Church was unable to forbid them and finally accepted many of them as a part of church activity, eliminating however the most offending elements (“Carnival”, 2004). Almost every church feast had some traditions, belonging to folk celebrations, for example, “parish feasts, usually marked by fairs and varied open air amusements, with the participation of giants, dwarfs, monsters, and trained animals” (Bakhtin, 1984, p. 5). However, for Bakhtin, carnivals of the Middle Ages and Renaissance enabled people to feel free “from all religious and ecclesiastic dogmatism” and, moreover, parodied the Church’s cult (Bakhtin, 1984, p. 7).

Everyone could take part in Medieval carnival, “carnival is a special condition of the entire world, of the world’s revival and renewal, in which all take part” (Bakhtin, 1984, p. 7). “There was no audience”, comments Castle (1986), “no privileged group of beholders. All participated, and all shared in an equal verbal and gestural freedom” (p. 20). Bakhtin (1984) characterizes Medieval carnival as a “temporary liberation from the

prevailing truth and from the established order; it marked the suspension of all hierarchal rank, privileges, norms, and prohibitions” (p. 10). However, this statement, while perhaps valid for a carnival that took place in the Middle Ages in France, is not necessarily applicable to carnivals taking place in Germany at that time. In 1396, Medieval Köln’s carnival did not have the effect of cancelling out social hierarchy: indeed, various social groups celebrated carnival separately. The next sections dispute the Bakhtinian statement that carnival can be viewed as a ‘temporary liberation from the prevailing truth and from the established order’.

1.3.1.2 Class Hierarchy

Carnival still takes place in many countries. In his article *The Sacred and The Profane in African and African-Derived Carnivals*, Daniel J. Crowley (1999) notes that carnival has spread to all continents and is celebrated in India, Australia and African countries (p. 223). But modern carnival, unlike Medieval French carnival, does not always integrate ‘high’ and ‘low’ classes in the same space. In Brazil, ‘high society’ participates in carnival in the form of a costume ball in the Municipal Theatre (“Carnival”, 1978, p. 685) separately from the so-called ‘low’ classes. The so-called ‘high’ and ‘low’ classes take part in carnival together, but are separated physically, as if there were two separate carnivals happening at the same time in the same city: one for ‘high’ classes and another for ‘low’ classes. One can see how Brazilian carnival sustains the class hierarchy. It finds symbolical expression in the fact that each Samba School has a King and Queen (Lewis & Pile, 1996, p. 29) and they do not undergo the process of decrowning. However for Bakhtin, the decrowning of the king is one of the main carnivalesque images. He says, “The clown was first disguised as a king, but once his reign had come to an end his costume was changed, “travestied”, to turn him once more

into clown” (Bakhtin, 1984, p. 197). The ritual of crowning and decrowning represents change, the relativity of all hierarchal structures, and exposes ‘the “givenness” of the external world” (Gardiner, 1993, p. 770). This essential part of medieval carnival does not take place during contemporary Brazilian carnival.

There is an opinion that carnival has never been anti-hierarchal, but rather has replicated the power structures of society. This opinion is expressed by Carl Lindahl (1996) in his work *Bakhtin’s Carnival Laughter and the Cajun Country Mardi Gras*. He describes a present day carnival, the Cajun Country Courir de Mardi Gras, celebrated in Louisiana. He says that, “Mardi Gras is absolutely hierarchal in structure” and brings much evidence that supports the argument that carnival does not destroy hierarchy and that, on the contrary, it sustains the power structure. Here is one of the examples,

there is, most conspicuously, the absolute despotism of the *capitaine*, who controls his lieutenants; these men in turn pass down unbreakable rules to the riders. The superiority of certain riders is officially recognized by awards given out at the evening *bal* (Lindahl, 1996, p. 63).

This description of the Mardi Gras carnival and its rituals clearly discloses the existence of hierarchy and the inequality between the participants.

1.3.1.3 Universal Participation

Bakhtin (1984) underlines the principle of universal participation as one of the features of medieval carnival (p. 7). Yet, in some cases this feature does not pertain to the modern carnival. Lewis and Pile (1996) say that the Marques de Sapucaí¹¹ “has separate, protected areas for tourists and large private boxes for national and international companies to hold parties for important clients. The tourists and residents who watch carnival sit in permanent stands and are, thus, physically separated from [...] the parade” (p. 28). Thus, privileged groups take a special place in carnival and there is a

division between audiences and performers. In Bakhtinian carnival, the division between audiences and performers is erased and all people are participants in carnival giving it “a universal spirit” (Bakhtin, 1984, p. 7).

The attempt to sustain the separation of the carnival space into ‘inside’, which was for the ‘elite’ people, and ‘outside’ for ‘low’ class people, was undertaken, according to Castle (1986), in the XIX century by impresarios (p. 27). However, the masquerade, which was planned as a gathering for the ‘elite’ ‘upper’ classes, never succeeded in its goal. There were always people who did not belong to the ‘elite’ classes participating in these masquerades. People of different classes and social ranks were mingled together, in what Castle (1986) calls “the basic paradox of masquerade sociology” (p. 28).

As shown, modern carnival’s organisers attempt to establish division between different social groups, and between viewers and performers, but they do not always succeed in their objectives.

1.3.1.4 Gender Hierarchy

Another aspect of carnival that demands attention is the principle of the suspension of gender hierarchy. The role of women in carnivals has been examined by several researchers (Castle 1986; Mitchell 1995; Supek 1988; Tokofsky 1999; Ware 1994, 1995). Here, the arguments proposed by Tokofsky (1999) are examined more closely as he summarizes the basic idea which has been proposed by a few other authors.

Tokofsky (1999) states that carnival carries patriarchal features and that many of the rituals and ideas of carnival (for instance in Spain and Germany) are the outcomes of “an exclusively male imaginary” (p. 301). All the studies listed above agree with Gilmore (1998) who observes that, “women’s participation in formal organizations has been virtually nil. Women perform no skits, sing no songs, and write none of the lyrics” (p.

190). “Male cults” (Busse, 1939, as cited in Tokovsky, 1999, p. 304) find expression in the carnival organization, in the variety of male masks and even grammatically in the word Schutting, the costumed figure which takes part in several carnival processions in German city Elzach, is of masculine gender: *der* Schutting (Tokovsky, 1999).

The same trends can be observed in Brazilian carnivals. Even though each Samba School of Rio carnival has a Queen (and King) the role of women can be viewed as undermined. Men are usually involved in different activities and take part in organizational matters more actively than women.

Mardi Gras carnival (Louisiana), too, is called by Lindahl (1996) an “all-male affair” (p. 59). Young men have to complete certain tasks which require skills “most praised by male Cajun adults: horsemanship, resourceful farming, prowess at racing and dancing, hard work, hard play” (Lindahl, 1996, p. 59). This is a viewpoint on the role of women in carnival taken by Tokovsky (1999) and Lindahl (1996).

Another way of looking at Elzah and Cajun carnival is to point at the ambiguous nature of these two carnivals. It can be said that these carnivals reveal their duality; on the one hand, allowing women to participate in carnival, they underline their feminine character and, yet, on the other hand, they assert the gender hierarchy by placing man in a more privileged position. This is another way of looking at the gender issue in carnivals suggested by the author of this dissertation.

It also should be noted that it is a way of looking at the particular instances of carnival (Cajun and Elzah carnivals) at a particular period of time (the XX century). Thus, in the attempt to define the quality of women voices in carnival one should be concerned with a few aspects: what are the spatial and temporal characteristics of the discussed carnivals and who is discussing the position of women in these particular

carnivals? In other words, the position of an ‘observer’¹² in the time/space matrix and the position of an ‘observed’ system in the time/space matrix are particularly important in Bakhtinian philosophy. These two aspects are crucial in answering the question of whether the female participants of carnival are suppressed, silenced, privileged, etc. (see more detailed discussion of this issue in the section 3.8)

The following arguments demonstrate how the role of women in carnival can reveal its ambiguous qualities. In daily practices in Elzah (Germany), there is the gendering of space: men dominate in the pubs while women occupy the streets and stores (Tokofsky, 1999, p. 314). The “gendering of space associates men and women with different physical spaces as a function of their social roles” (Pellow, 1996, p. 216). During the carnival (*Fasten*), for one night, the female and male participants gather in the pubs and play their games of gossip and identity guessing. “The women remind the men that despite their usual confinement to domestic duty, they remain fully aware of all that goes on around them” (Tokofsky, 1999, p. 315). Here we see the example of a carnival which enables women to undermine man’s authority and challenge the patriarchal system of society. Although, some ‘observers’ from their particular standpoints may think that the division between man and woman’s spaces in Elazah’s carnival supports the domination of authoritative male discourse, other ‘observers’ from different standpoints may distinguish women’s voices. Moreover, carnival, as an ‘observed’ system, situated in different time/space matrices has different characteristics (for example, the carnival in France differs from the carnival in Germany in various periods of time). Thus, it becomes apparent that the position of an ‘observer’ and an ‘observed’ system in the time/space matrix plays a significant role in defining the status of women in carnival.

1.3.1.5 Commercialization of Carnival

Modern carnival has been commercialized through the use of sponsorships and has itself become an advertising tool for certain purposes. According to Castle (1986), the process of commercialization of carnival began several centuries ago and is ongoing. Castle (1986) traces this in the development of English masquerade. Masquerade is a significant part of carnival which involves disguise and the use of masks and costumes. Castle (1986) writes that,

The commercialisation of popular culture in the eighteenth century, a phenomenon that strongly influenced the development of English masquerade, was one sign of impending change. It marked a general decline of popular tradition and a move toward new, diffused capitalist forms of mass entertainment (p. 100).

If in Middle Ages carnival everyone could participate in carnival for free, later, carnival's experience became available at the price of a ticket. In the XIX century, as a writer for the *Weekly Journal* (April 19, 1718) states, the price of a ticket to a masquerade was "five shillings and three shillings a piece" (as cited in Castle, 1986, p. 29). Castle (1986) writes that this price was so cheap that even "Common Women of the Town" (ibid) could gain entrance, but, in fact, five shillings was a quite expensive price for many people of that time. Nowadays, the Rio carnival tickets for certain groups of people are not cheap either – fifty – hundred pounds (Lewis & Pile, 1996, p. 29).

Yet, it should be noticed, that carnival's commercial roots are related to earlier periods. Carnivals used to be celebrated in the market places and merchants could make more profit at carnival season selling more goods during the time of carnival.

The practices discussed above show that, firstly, carnival traditions have a long experience of being tied in with commercial activities; secondly, for a last a few centuries carnival for many people has become not accessible. Additionally, the

carnival's organizers start gaining money from the sponsors who are willing to advertise their products and services. Carnival has become a way to attract many tourists and generate significant sums in visitor expenditures. This attracts in its turn the sponsors whose interest in using carnival as a convenient field for promoting their products and services has increased. Nurse (1999) remarks that,

In 1995, for the first time, London's Notting Hill carnival was sponsored by a large multinational corporation. The Coca-Cola company, under its product Lilt, a 'tropical' beverage, paid the organizers £150,000 for the festival to be called the 'Lilt Notting Hill Carnival' and for exclusive rights to advertise along the masquerade route and to sell its soft drinks (p. 677).

Sometimes, though, it is rather difficult to attract the attention of the sponsors. In her article *Carnival Sponsor Search Fizzling*, Rebecca Mowbray (2006) discloses one of the reasons for the difficulties in attracting sponsor's attention to the carnival in New Orleans,

there's the issue that any company that sponsors Carnival, in practical terms, doesn't have exclusive rights to the event. Because Mardi Gras is celebrated on public streets throughout the city, any company can participate without being forced to join the official sponsorship effort (Mowbray, 2006).

and any person can take part in the masquerade route without purchasing a ticket. Castle (1986) writes that this is why the XIXth century's impresarios preferred to keep the organization of exclusive carnivals 'inside',

Impresarios like Heidegger and Cornelys never intended to re-create an authentically open carnival space for the London populace; such a plan would have been without commercial potential. Rather, they aimed to create an event with an "inside" and an "outside", and to make participation depend on the purchase of a ticket. The ticket gave access to a now-privileged inner realm, a private carnival hidden behind walls. In order to sell more tickets the promoters worked hard to maintain the illusion that the public masquerade was an exclusive, luxurious, elite form of entertainment – something open only to the "Quality" (p. 27).

Companies get access to large audiences for their advertising campaigns for their small financial contributions. The organizers of carnival have at their disposal scanty financial resources. Nurse (1999) describes this situation in the following way,

At most of the carnivals the people who make money contribute little if any financial resources in terms of grants or business sponsorship (e.g. hotels, restaurants, bars, airlines, ground transportation, state authorities) while the organizers of the festival generally run on meagre financial resources. As a result the Caribbean carnivals exhibit something of a contradiction: the carnivals generate large sums of money but the organizing units retain very little of the profits (p. 679).

At certain points, the modern carnival preserves traces of Bakhtin's conception of medieval carnival. It is chaotic, anarchic and open for the participation of any individuals regardless of their social and financial positions. Medieval carnival in France and Russia was also accompanied by commercial and trade activities: one should not forget that it was celebrated in the market place. Yet, the reason for the celebration of carnival was not to sell goods while nowadays, one may say, that one of the main reasons for the modern carnivals is financial gain through selling and advertising products. Moreover, not only products are advertised during the carnival time but also political figures.

The modern carnival is sometimes used as a medium for conveying advertising messages, especially for political propaganda and the glorification of political leaders during elections. Lisa Shaw, of the University of Liverpool and author of *The Social History of the Brazilian Samba*, states that the mixing of samba and politics goes back to the dictator Getulio Vargas, who legalized samba parades in the 30s. "Vargas was instrumental in co-opting popular culture, particularly Afro-Brazilian, for political purposes [...]. Certainly his brand of populism contributed a lasting legacy to Brazilian politics" (as cited in Phillips, 2006). Politicians often take part in carnival; it can even be

a part of the election campaign. Wilson das Neves, a respected Rio sambista who has taken part in processions since 1976 says that politicians

get involved in the processions to see if they can hoodwink the people [...]. During carnival politicians go out kissing everyone ... Then after the elections they forget about them all [...]. But Brazilians aren't stupid; they know what's going on (as cited in Phillips, 2006).

At times carnival is used as a place for political campaigns. Thus, "the carnival sponsorship coincides with a publicity campaign in Brazil by PDVSA, the Venezuelan state oil company. Venezuela is looking to invest more in Brazil's energy sector" (McMahon, 2006). The Venezuelan president Chavez and Brazilian president da Silva revealed their plans for an economic partnership. The Venezuelan government has donated one million dollars to the samba school Vila Isabel. Carnival is becoming an organization which to a great extent depends on government and business donations. It is ceasing to be an arena of political parodies and satire. Alexandr Louzanda, Villa Isabel's artistic director, admitted that they do not intend to get into the theme of revolution, because "this is very far from the Brazilian people. Our revolution is the joy of samba" (as cited in McMahon, 2006).

Another example that demonstrates that carnival sometimes becomes a part of politics is that Bahians and African nationalists Cariocas (native of Rio) perceive their parading as a way to present their culture, religious beliefs and political views (Crowley, 1999, p. 225). Crowley (1999) thinks that the Rio carnival is "both an act of worship and a statement of racial (and political) identity and pride" (p. 227). Thus, carnival becomes a tool for expressing political beliefs.

Carnival may mock the hierarchal system, and liberate its participants from existing norms and rules, but it may, as perceived by Sobchack (1996), be "without any social or

political effect” (p. 184). As stated by Bernstein (1986), the “ruling conventions allow themselves to be mocked due to a full confidence in their own power to emerge still more firmly entrenched the following morning” (p. 106). Carnival is a licensed activity because it does not threaten the existing system. Moreover, the examples of carnivals described above show that carnival to a certain extent reproduces the existing social and political norms and hierarchy.

As we have seen, carnival can be an instrument for politicians and businesses to enhance their careers and reach their desired objectives by using carnival as a propaganda and advertising tool.

1.3.2 ‘Carnival’ as an ‘Immaterial Force’

Bakhtin’s conception of carnival is very versatile with implications of the ambiguity of life, the “double aspect of the world” and the blurred borderline between actors and spectators. Bakhtin looks at carnival from a unique perspective. He views carnival, as Lachmann (1988-1989) describes it, as “a myth of ambivalence that denies the “end” by sublimating death in and through laughter” (p. 124) and, as Hoquist (1994) explains, as “*a means for displaying otherness*” (emphasis in original, p. 89). According to Lachmann (1988-1989), carnival laughter “reconciles the primordial opposition between life and death” (p. 130), utopia can be found only in the ambivalent carnival laughter. Carnival is a utopian world of renewal, festivity and laughter (Bakhtin, 1984, p. 9). It can be said that carnival is a utopia because the carnivalesque life cannot be embodied in everyday life; the ‘real’ world cannot be turned into a permanent carnival. Yet, Dentith (1995) assumes that Bakhtin uses ‘utopian’ in a specific way which implies that “it is not that carnival looks forward to some distant prospect of social perfection, but that the space of carnival has already realized it” (Dentith, 1995, p. 76). Carnival is a realized

utopia, the second life of people, the world of freedom. Bakhtin writes, “During carnival time life is subject to its laws, that is the law of its freedom. It has a universal spirit; it is a special condition of the entire world, of the world’s revival and renewal, in which all take part” (p. 7). In the carnival described by Bakhtin, the participation of people is restricted neither by gender nor by age nor by social status. All participants within the carnival are free to express themselves in an equal way. Within the discourse constructed by Bakhtin, carnival challenges the patriarchal system of the world and suspends all hierarchal relations.

One should remember that for Bakhtin, the carnival celebrated in the marketplaces of France and Russia during the Middle Ages and Renaissance are some of the instances of ‘carnival’, of a theoretical concept with a deep philosophical meaning. It is not only a physical space and period of time where all people are involved in certain activities; it is a world where people can be what they want to be, can do what they cannot do in the ‘real’ world, and can release their desires that in the ‘real’ world are restricted by social norms, official culture, and ideological systems. For example, Bakhtin finds the works created by Rabelais, Baccaccio, the tradition of Menippean satire¹³ and other literary works deeply influenced by the traditions of medieval carnival which carried the spirit of folk culture. Such characteristics of carnival as universal participation, the bringing together of opposites, festive ambivalent laughter, grotesque realism, the material bodily principle¹⁴ and the crowning and decrowning of the king have percolated into the works of many authors (such as Dostoevsky, Rabelais, & Baccaccio), becoming the basis of not only carnivalized literature but other artistic genres (such as films, paintings and cartoons). Carnivalization can also manifest itself in many other ways: “in the popularity of tattoos and piercings, in punk/metal music and lifestyles, and in ‘porn chic’ as a

fashion statement” (Langman, 2008, p. 657). This transition from carnival cultural praxis to popular culture text represents, in the words of Bakhtin ‘creative memory’. Many phenomena of popular culture as well as advertising are situated within the paradigm of carnival popular culture which can be characterized by grotesque realism, ‘billingsgate language’¹⁵, the degradation of spiritual images, the celebration of the ‘lower bodily stratum’¹⁶, masquerading, crowning and decrowning, festive ambivalent laughter, the dispelling of cosmic fear, suspension of hierarchal structures, and the bringing of opposites together (including such opposites as ‘elite’ and ‘folk’ cultural forms). The significance of the carnivalized text of popular culture is that it offers an alternative way of looking at the conventional order of life and establishes a dialogue between various, often contradictory, voices. Carnivalization is an “artistic form of visualization” (Bakhtin, 2003, p. 166) that helps to depict in life “unknown depth and possibilities” (p. 174), to see hidden things and draw out a person “from the usual, normal rut of life, out of “his own environment”, his loss of his hierarchal place” (p. 292). But can the carnivalized text effect political and social change? This question has received the attention of many researchers. Some (e.g. Eco, 1984; Hoy, 1994; Sobchak, 1996) are certain that the carnival cannot effect political and/or social change while for others (e.g. Janack, 2006), the effect of the rhetoric of carnival on political and cultural change remains unclear. Some researchers believe, that even though carnival may not change social and political situation it enables people to understand the official ideology and moreover, to defeat the fear of death which is used by official institutions to expand their hegemony (Bauman, 2004; Lachmann, 19880-1989). Yet, before answering the question if carnival can effect political and social change, one should pose the following questions: Is carnival entitled to bring social and political changes? Carnival, as Holquist

(1994) says, is “*a means for displaying otherness*” (emphasis in original, p. 89), a means for demonstrating that the conventional social and political laws are not ‘given’ but ‘created’. The realization of this issue, this small alteration in the way we think is significant, because change “is not something that goes on only at special moments of crisis or catastrophe” but is the result of “small choices made at every moment of our lives” (Morson, 1991, p. 1084).

The studies that have been discussed above reveal the existence of different perceptions of carnival that construct discourses with different emphases. For Bakhtin, carnival is a utopian world that suspends social hierarchy, for some other authors, carnival replicates the existing social structure, while other authors hold that carnival is a form of mass entertainment. Some researchers perceive carnival as “born out of the struggle of marginalized people [...] through resistance, liberation and catharsis” (Nurse, 1999, p. 662) and others view carnival as reproducing the arrangement of social forces and relations of power. Bakhtinian carnival has a folkloric nature, and for others, carnival, such as the nineteenth century masquerades in England (Castle, 1986, p. 27) and in France (Nurse, 1999, p. 669), was designed exclusively for aristocrats. The Bakhtinian carnival is opposed to officialdom and religion, while for other researchers, carnival, such as the medieval German carnival, was a religious holiday. Kolyazin (2002) comments that German scholars who have been investigating the historical, anthropological, semiotic, and cultural aspects of carnival, do not agree with the Bakhtinian conception of carnival, particularly with the significant role that Bakhtin gives to the ‘lower bodily strata’. For German researchers, carnival is a holiday of the religious calendar, a part of the Catholic ritual year (Kolyazin, 2002). The structure of German carnival is defined by religious acts; while for Bakhtin, on the contrary, carnival

is an opposition to the religious and governmental officialdom. This diversity of ideas and presentations of carnival constitutes the wider polyphonic discourse of carnival.

These authors who have devoted their research to the study of carnival construct particular discourses of carnival by describing carnival in different ways. Events that take place at different times (Castle, 1986) and in different countries (Supek, 1988; Ware, 1995; Mitchell, 1995; Lewis and Pile, 1996; Lindahl, 1996; Nurse, 1999; Tokofsky, 1999) are described with the same word, 'carnival'. Therefore, the concept of 'carnival' is never fixed. The matrix of ideas introduced by different authors (including Bakhtin and the author of this dissertation) organizes the discourse of carnival. It is fluid, dynamic, ambiguous and 'unfinalized'. Thus, the notion of 'carnival' cannot be defined in any particular and ossified way. The meaning of carnival depends on the viewer and on the particular position that s/he occupies in time and space, what Bakhtin calls the "law of placement" (Holquist, 1994, p. 21). It is important, for perceiving the object, to consider not only the time and space of the object but also the time and space of the subject, "there is one time/space organizing perception of the subject by the subject; and there is another time/space that shapes the subject's perception of others" (Holquist, 1994, p. 169). This time/space matrix is represented by the concept which Bakhtin names 'chronotope'.

1.4 'Chronotope'

Bakhtin (1994) gives the name 'chronotope' to "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (p. 84). The chronotope plays the role of the "organizational centre" in a narrative. It is the "place where the knots of narrative are tied and untied" (p. 250). The role of the

chronotope within the novel is enormous: first, it has artistic and representative power to ‘materialize’ ideas, through the chronotope they take on “flesh and blood” (p. 250); second, it defines the image of a character within the novel and third, it defines the genre (p. 85). The table below summarises the peculiarities of time/space matrices within novels of various genres, it describes the features of chronotopes, motifs and heroes peculiar to certain types of novelistic genres as presented by Bakhtin (1994).

Table 1: Types of novels

1. The novel of ordeal

Subcategories	1.1 The Greek Romance (e.g., Apuleius’ <i>Metamorphosis</i>).
	1.2 Early Christian Hagiographies of Martyrs (e.g., legends of the Climentine cycle).
	1.3 The Chivalric Romance (e.g., Amadis (of Gaul), Palmerin).
	1.4. The Baroque Novel (e.g., D’Urfe, Scudery, La Calprenede, Lohenstein).
	1.5 The Adventure Novel of Everyday Life or The Travel Novel (e.g., Petronius, Apuleius, Defoe).

1.1 The Greek romance

Time	<ol style="list-style-type: none"> 1. Adventure-time lacks any natural, everyday cyclicity, no indications of historical time, no identifying traces of the era (Forms of time and chronotope in the novel (FT), p. 91). 2. Romance-time does not have biological or maturational duration (FT, p. 90). 3. “Game of fate” and “suddenlys” (FT). 4. Time is controlled by chance, during this time irrational forces intervene in human life; fate, gods, demons (FT). 5. Time is characterized by “a violation of normal temporal categories: for example, the work of several years is done in one night or, conversely, a year passes in one moment (the bewitched dream motif)” (<i>The Bildungsroman and Its Significance in the History of Realism</i> (BR), p. 15).
Space	<ol style="list-style-type: none"> 1. Varied geographical background (FT). 2. Abstract, naked expanse of space (FT, p. 99), space is measured by <i>distance</i> and <i>proximity</i>. 3. Interchangability of space: it can happen in any country or sea but which one in particular in the geographical and historical sense makes no difference at all (FT, p. 100). 4. Abstract-alien world where everything is indefinite, unknown, foreign. This is not familiar, native, ordinary world (FT, p. 101). 5. “The world is not capable of changing the hero, it only tests him”

	(BR, p. 16).
The Image Of a Character	<ol style="list-style-type: none"> 1. Passive, completely unchanging; not ageing (FT). 2. The initiative does not belong to heroes but to nonhuman forces (FT). 3. The person depends on chance (FT, p. 95), to whom something happens. 4. They do not know the foreign world they are in (FT). 5. Things that happen to the heroes do not change them but affirm what they were as individuals, establish their identity and durability (FT, p. 107). 6. The hero tries to escape from the game of fate and to return to ordinary, normal life (FT, p. 152). 7. The image of man is complex and developed, but still static (BR, p. 12). 8. The image of man is “profoundly steeped in those judicial-rhetorical categories and concepts of guilt/innocence, judgement/vindication, accusation, crime, virtue, merits” (BR, p. 12).
Motifs	Meeting/parting; loss/acquisition; search/discovery; recognition/nonrecognition; motifs of escape and marriage (FT).
Chronotopes	<ol style="list-style-type: none"> 1. An alien world in adventure-time. 2. Chronotope of the road. 3. The chronotope is the most abstract and static of all novelistic chronotopes (FT, p. 110).
Examples	Aethiopica, Leucippe, Clitophon, and Apuleius’ <i>Metamorphosis</i> (<i>Golden Ass</i>).

1.2 Early Christian hagiographies of martyrs

The Image Of a Character	<ol style="list-style-type: none"> 1. Holy man is tested through suffering, temptation and doubt. The idea of testing is no longer as external and formal as it is in the Greek Romance. The hero’s internal life becomes an essential aspect of his image (BR, p. 13). 2. “The testing is conducted from the standpoint of a ready-made and dogmatically accepted ideal” and the “tested hero is also ready-made and predetermined” (BR, p. 13). 3. The tests do not change the hero (BR, p. 13).
Examples	Early Christian Hagiographies of martyrs and other saints, such as Dion Chrysostom, legends of the Climentine cycle.

1.3 The chivalric romance

Time	<ol style="list-style-type: none"> 1. “Suddenly” is normalized. Chance, fate, the gods become almost ordinary. The unexpected is what is expected (FT, p. 152). 2. Time is miraculous, hyperbolized as in fairy tales: hours are dragged out, days are compressed into moments (FT, p. 154). 3. A subjective playing with time (FT).
Space	<ol style="list-style-type: none"> 1. Miraculous world, but not unadorned and abstract (FT, p. 152). 2. The hero visits different places, but they are all the same: filled with the same concept of glory, heroic deed and disgrace.

	3. In this world the hero is “at home” (FT, p. 154).
The Image of a Character	1. Adventure is the native element of the hero. The miraculous “suddenly” is the normal condition of his world (FT, p. 151). 2. The heroes perform the heroic deeds, by which they glorify themselves, and glorify others (FT). 3. They are individualized and symbolic at the same time (FT, p. 153).
Motifs	1. Presumed death, recognition/nonrecognition, a change of names (FT, p. 151). 2. Oriental and fairy-tale motifs that are linked to the issue of identity (FT, p. 151).
Chronotope	A miraculous world in adventure time (FT).
Examples	Amadis (of Gaul), Palmerin, and others.

1.4 The baroque novel

Time	1. Time lacks the means for actual measurement (historical and biographical), and it lacks historical localization, that is, significant attachment to a particular historical epoch, a link to particular historical events and conditions (BR, p. 15).
The Image of a Character	The image of the hero as well as the selection of features and the attribution of deeds and events are “determined by his defence (apology), justification, glorification, or, conversely, conviction and exposure” (BR, p. 14).
Examples	D’Urfe, Scudery, La Calprenede, Lohenstein, and others.

1.5 The adventure novel of everyday life or the travel novel

Time	1. Mix of adventure-time with everyday time. 2. Is not biographical time – it depicts only the exceptional, unusual moment of a man’s life (FT, p. 116). 3. Chance plays a major role but initiative also belongs to the hero. Guilt, moral weakness, error is initiative force (FT, p. 117). 3. The sequence is guilt → punishment → redemption → blessedness (FT, p. 118). 4. The time is not abstract, but demands concreteness of expression, it also as in Greek romance does not leave traces in the surrounding world (FT, p. 119). 5. Temporal sequence is isolated, not localized in historical time (FT, p. 120). 6. Time is deprived of its unity and wholeness – it is chopped up into separate segments, each encompassing a single episode from everyday life (FT, p. 128). 7. Temporal categories are poorly developed. “Time lacks any significance or historical coloring; even “biological time” – the hero’s age, his progress from youth through maturity to old age – is either completely absent or is noted only as a matter of form. The only time developed in this type of novel is adventure time, which consists of the most immediate units – moments, hours, days – snatching at random
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	from the temporal process” (BR, p. 11). 8. “Day”, “morning”, and “night” as settings of adventure action (BR, p. 11).
Space	1. The path extends through familiar, native territory, in which there is nothing exotic, alien or strange (FT, p. 120). 2. Space becomes more concrete and saturated with a time that is more substantial: space is filled with real, living meaning, and forms a crucial relationship with the hero and his fate (FT). 3. “The world is a spatial contiguity of differences and contrasts, and life is an alteration of various contrasting conditions: success/failure, happiness/unhappiness, victory/defeat, and so on” (BR, p. 11).
The Image of a Character	1. The folkloric image of man (FT, p. 112). 2. An individual becomes other, than what he was (FT, 115). His status changes (he may change from beggar to rich man, from homeless wanderer to nobleman), but he himself remains unchanged (BR, p. 11). 3. The hero depends on chance, but initiative belongs to him. 4. The hero does not participate in everyday life and is not determined by it. He experiences events that are extraordinary (FT). 5. “The hero is a point moving in space. He has no essential distinguishing characteristics, and he himself is not at the centre of the novelist’s artistic attention” (BR, p.10). 6. The image of man is as static as the world that surrounds him.
Motifs	Motif of meeting
Chronotope	1. Metamorphosis (transformation) and identity (FT, p. 111). 2. Legal-criminal categories is a specific forms for uncovering and making private life public (FT, p. 124). 3. Chronotope of the road
Examples	Classical naturalism: Petronius, Apuleius, the wandering of Encolpius and others, the wanderings of Lucius the Ass; European picaresque novel: <i>Lazarillo de Tormes</i> , <i>The life of Guzman de Alfarache</i> , <i>Francion</i> , <i>Gil Blas</i> , etc; adventure-picaresque novels of Defoe (<i>Captain Singleton</i> , <i>Moll Flanders</i> , and others) and the adventure stories of Smollet (<i>Roderick Random</i> , <i>Peregrine Pickle</i> , and <i>Humphry Clinker</i>).

2. Novel of education (Erziehungsroman or Bildungsroman)

Subcategories	2.1 The novel of human emergence: a cyclical novel (e.g., Wieland, Wetzell, and Keller’s <i>Der grüne Heinrich</i>).
	2.2 The novel of human emergence: the biographical novel (e.g., Fielding’s <i>Tom Jones</i> and Dickens’ <i>David Copperfield</i>).
	2.3 The novel of human emergence: the didactic-pedagogical novel (e.g., Xenophon’s <i>Cyropaedia</i> , Fenelon’s <i>Telemaque</i> , and Rousseau’s <i>Emile</i>).
	2.4 The novel of human emergence: the novel of historical emergence of man (e.g., Rabelais’ <i>Gargantua and Pantagruel</i> and Grimmeshausen’s <i>Simlicissimus</i>). 2.5 The novel of human emergence: the novel of historical emergence

	of man (e.g., Goethe's <i>Wilhelm Meister</i> , Keller's <i>Der grüne Heinrich</i>).
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2.1 A cyclical novel: XIX century novel (Flaubert, Turgenev, Gogol)

Time	1. Philistine cyclical everyday time. 2. It is a viscous and sticky time that drags itself slowly through space (FT, p. 248). 3. Time is without event and therefore almost seems to stand still (p. 248). This time is used as "an ancillary time, one that may be interwoven with other noncyclical temporal sequences [...]; it often serves as a contrasting background for temporal sequences that are more charged with energy and event" (FT, p. 248).
Space	The provincial town
The Image of a Character	They eat, drink, sleep, have wives, mistresses (casual affairs), involve themselves in petty intrigues, sit in their shops or offices, play cards, gossip (FT, p. 246).
Chronotope	The room, the club, the streets.
Examples	Flaubert, Turgenev, and Gogol

2.2 The biographical novel

Time	1. Biographical time: all its moments are included in the total life process, and they describe this process as limited, unrepeatable, and irreversible" (BR, p. 18). 2. It is real time which is included in the longer process of historical, but embryonically historical, time, whose duration is represented primarily by generations. But the biographical novel does not yet know true historical time (BR, p. 18).
Space	Public square (the agora).
The Image of a Character	1. Man was completely on the surface (FT, p. 133). His self-consciousness was exclusively public. The unity of a man's externalized wholeness was of a public nature (FT, p. 135). 2. Everything corporeal and external is made more high-spirited and intense, while everything that is spiritual is made corporeal (FT, p. 135). 3. Idealized image of a definite life type, a specific profession – that of military commander, ruler, political figure (FT, p. 136). 4. The figure of a man is already formed and usually is given at the moment of its greatest maturity and fullness of life (FT). 5. The image of a man "lacks any true process of becoming and development. The hero's life and fate change, they assume structure and evolve, but the hero himself remains essentially unchanged" (BR, p. 17). 6. "The hero is characterized by both positive and negative features (he is not tested, but strives for actual results). But these features are fixed and ready-made, they are given from the very beginning, and throughout the entire course of the novel main character remains himself (unchanged)" (BR, p. 19).
Chronotope	Real-life chronotope.
Examples	Augustine's <i>Confessions</i> , Fielding's <i>Tome Jones</i> , and other.

2.4 The folkloric basis of the Rabelaisian chronotope

Time	<ol style="list-style-type: none"> 1. Social every day time, the time of holydays and ceremonies connected with the agricultural labor cycle, with the seasons of the year (FT, p. 206). 2. Collective time is differentiated and measured only by events of collective life. 3. This is the time of labor. Time is measured by labor events (FT, p. 207). 4. This is the time of productive growth. It is a time of growth, blossoming, fruit-bearing, ripening, fruitful increase, issue (FT). 5. Generative time is a pregnant time, a fruit-bearing time, a birthing time and a time that conceives again (FT, p. 207). 6. This time is characterized by a general striving ahead, toward the future (in the labor act, in movement, in action) (FT, p. 207). 7. Cyclicity limits the force of the time (FT, p. 210). 8. This time is “a dance and fragrant time, like honey, a time of intimate lovers’ scenes and lyric outpourings, a time saturated with its own strictly limited, sealed-off segment of nature’s space .” (FT, p. 103). 9. A blend of natural, cyclic time and the everyday time of pastoral life (FT).
Space	<ol style="list-style-type: none"> 1. Idyllic landscape. 2. Familiar territory, familiar mountains, valleys, fields, rivers and forests, and one’s own home (FT, p. 235).
The Image of a Character	<ol style="list-style-type: none"> 1. Heroes are connected to the idyllic world (in the agricultural idyll). Their life is conjoined with the life of nature. 2. Heroes are alien to the idyllic world (in the provincial novel). They are broken away from the wholeness of their locale. They had already succeeded in isolating individual life-sequences (FT, p. 231).
Motifs	<ol style="list-style-type: none"> 1. Eating, drinking, death, copulation, laughter and birth (FT, p. 209). 2. Love motif (first meeting, sudden love, lover’s melancholy, first kiss) (FT, p. 103).
Chronotope	<ol style="list-style-type: none"> 1. Lyric-epic chronotope 2. Time is sunk to earth: time binds together an individual life and the life of nature. 3. The idyllic chronotope: the love idyll; the idyll with a focus on agricultural labor; the idyll dealing with craft-work; the family idyll (FT, p. 234).

2.5 The novel of historical emergence of man

Time	<ol style="list-style-type: none"> 1. Cyclical time: natural, everyday, and rural-labour idyllic time (BR, p. 26). 2. Historical time reveals itself in the man’s creations of “cities, streets, buildings, artworks, technology, social organizations, and so on” (BR, p. 25). 3. Time reveals itself in nature: “the movement of the sun and stars, the
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	<p>crowing of roosters, sensory and visual signs of the time of the year” (BR, p. 25).</p> <p>4. Past is not “estranged” and does not exist in itself (BR, p. 33).</p> <p>5. “A creatively, effective past, determining the present, produces in conjunction with the present a particular direction for the future [...]. Thus, one achieves a fullness of time, and it is a graphic, visible completeness” (BR, p. 34).</p>
Space	<p>1. The world and life is experience, “a school, through which every person must pass and derive one and the same result: one becomes more sober, experiencing some degree of resignation” (BR, p. 22)</p> <p>2. The very foundations of the world are changing, and man must change alone with them (BR, p. 24).</p> <p>3. Space is not an immobile background, given and completed once and for all, but an emerging whole, an event (BR, p. 25).</p> <p>4. “Humanization of [the] locality, which transforms a portion of terrestrial space into a place of historical life of people, into a corner of the historical world” (BR, p. 34).</p>
The Image of a Character	<p>1. An image of man is in the process of becoming (BR, p. 21).</p> <p>2. Man’s individual emergence is linked to historical emergence (BR, p. 23).</p> <p>3. Man changes with the world (BR, p. 23).</p>
Motif	<p>1. Socioeconomic contradictions.</p> <p>2. The motif of necessity can be characterised by the “actual connecting link of times”: past, present, and future (BR, p. 41).</p> <p>3. The motif of historical generations (BR, 41).</p>
Chronotope	<p>“The visible movement of historical time, which is inseparable from the natural setting (Localität) and the entire totality of objects created by man, which are essentially connected to this natural setting” (BR, p. 32).</p>
Examples	<p>Goethe’s <i>Wilhelm Meister</i>, Rabelais’ <i>Gargantua and Pantagruel</i>, and Grimmeshausen’s <i>Simlicissimus</i>.</p>

Note: The table is constructed by the author of the dissertation and is based on the information extracted from the two sources: Forms of time and chronotope in the novel. In M. Holquist (Ed.). *The dialogic imagination. Four essays by M.M. Bakhtin* (C. Emerson, & M. Holquist, Trans.), by M. Bakhtin, 1994, Austin, USA: University of Texas Press; and The bildungsroman and its significance in the history of realism. In C. Emerson, and M. Holquist (Eds.). V.M. McGee, Trans.), by M. Bakhtin, 1986a, Austin, USA: University of Texas Press.

As evident from the table above, the chronotope (the specific depiction of time and space in narrative) is the feature that defines genre. The motif of meeting can be presented in the novels of various genres but its representation within the story can take different forms as the chronotope of the road or the chronotope of the threshold. But the chronotope is also treated as a ‘transhistorical feature’ (Holquist, 1994, p. 113) that can be found in works belonging to various periods of time. In order to understand this tension in Bakhtinian claims, Holquist (1994) suggests we treat the chronotope “bifocally” [...]: invoking it in any particular case, one must be careful to discriminate between its use as a lens for close-up work and its ability to serve as an optic for seeing at a distance” (p. 113). Thus, the chronotope can be used to analyze advertising texts through both a ‘zoom’ and ‘wide-angle lens’ (such analyses are provided in Chapter V).

Bakhtin (1994) describes the chronotope in the following way,

Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope (p. 84).

The key notions necessary for our understanding of the ‘chronotope’ concept are a story or ‘fabula’ (*фабула*), in which events unfold in their chronological order (Holquist 1994, p. 113) and plot or ‘sjuzhet’ (*сюжет*), the sequence of the “same” events which are “arranged and connected according to the orderly sequence in which they were presented in the work” (Tomashevsky, 1965, p. 67)¹⁷. These are precisely the notions that Holquist (1994) brings up when defining the chronotope as “the total matrix that is comprised by both the story and the plot of any particular narrative” (p. 113). Therefore, in order to reveal the advertising chronotope within advertising narratives it is important to identify the story and the plot of this narrative. In advertising as well as in the novel,

the sequence of events (story) unfolds in space in a particular way (plot). In order that the event has meaning it must happen against the background of everything else: “nothing can be perceived except against the perspective of something else” (Holquist 1994, p. 22). One should not forget that the notion of ‘chronotope’ is based on the Einstein’s Theory of Relativity, “something happens only when something else with which it can be compared reveals a change in time and space” (Holquist 1994, p. 116). This is why, for Bakhtin, ‘being’ is not just existence but always a ‘co-being’, ‘co-existence’.

1.5 ‘Heteroglossia’ and ‘Polyphony’

This section of the study discusses the notions of ‘heteroglossia’ and ‘polyphony’. The reason for analyzing these terms together is that they are interconnected. Heteroglossia is defined as a diversity of speech types and polyphony is characterized by a multiplicity of voices where voice can be characterized as “the speaking personality, the speaking consciousness. A voice always has a will or desire behind it, its own timbre and overtones” (“Voice”, 1994). Heteroglossia helps to reveal the multiplicity of voices enclosed within a text. Bakhtin (1994) writes in *Discourse in the Novel* that heteroglossia helps to show “the totality of the world of objects and ideas [...] by means of the social diversity of speech types and differing individual voices that flourish under such conditions” (p. 263). If polyphony is the multiplicity of voices then heteroglossia is what helps to differentiate many individual voices in the novel. Bakhtin (1994) underlines the tight relationship between polyphony and heteroglossia by commenting that,

Authorial speech, the speech of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help

heteroglossia [raznorečie] can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized) (p. 263).

The diversity of styles and languages in speeches allows for distinguishing a plurality and diversity of individual voices. Therefore, heteroglossia enables polyphony. By the diversity of languages Bakhtin (1994) means

social dialects, characteristic group behaviour, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour (p. 263).

For Bakhtin (1994), language is not unitary and singular, but replete with many languages. Bakhtin gives the example of a peasant's speech. He says,

he prayed to God in one language (Church Slavonic), sang songs in another, spoke to his family in a third and, when he began to dictate petitions to the local authorities through a scribe, he tried speaking yet a fourth language (the official-literate language, "paper" language) (p. 295).

Our speech is replete with various languages, and we speak different languages automatically. In Chapter V, I will present an analysis of advertising texts which demonstrates the polyphonic nature of the voices they contain. For instance, the voices of readers are replete with the voices of 'others'. Their presence in the reader's utterances is detected through the heteroglossic nature of the language used by readers. The presence of various languages within the speech of one person is evident not only by the inclusion of another person's speech within quotation marks but also through a change of style, genre of speech and references.

Each observer has the ability to distinguish various voices within the text. This ability is defined by the 'law of placement': the unique position that the observer occupies within the time/space matrix. But it should be noted that the concepts of 'law of

placement', 'unfinalizability' or 'polyphony' do not imply either dogmatism or relativism. The detailed discussion of the problem of relativism in Bakhtinian writing has been deployed by a few authors (e.g., Hirschkop, 1985; Kristeva, 1993; Rzhevsky, 1994). In this regard, Kozhinov's interpretation is of special interest to my study because Kozhinov personally knew Bakhtin, was an active disseminator of his work and himself is "a respected and idiosyncratic literary scholar" (Rzhevsky, 1994, p. 430). It is worthy quoting the extract from the conversation between Vadim Kozhinov (VK) and Nicholas Rzhevsky (NR) that took place in 1992. Although, the extract may seem as a rather lengthy it nevertheless is very useful in revealing Bakhtinian view on the issue of relativism and dogmatism;

VK: Bakhtin thought man and God carry on a free dialogue between themselves, and that human beings retain choice, the choice of faith or disbelief. Moreover, he thought, and this was a rather characteristic idea he often repeated in different ways, true faith exists on the boundary of faith and disbelief. When a person wholly passes into disbelief it is as if he dies, but also when he fanatically gives himself over to faith, when no room is left for doubt, wavering, or tragic choice, that too is a form of death. In his continuation (unfortunately not completed) of the Dostoevsky book he states that dogmatism, like pluralism, excludes any true thinking.... Attempts have been made to make him out to be a pluralist, but that is totally untrue.

NR: That directly concerns my third subject. It deals with pluralism, the relativity of truth, "conditionality" (uslovnost'), attempts to bring Bakhtin's views together with those of the deconstructionists, the notion that there are no core truths but only language, that there are no ideological centers but only the process of language, and so on.

VK: I think the question is very appropriate and bears directly on your second one, giving it a concrete scope. The point is that the book on Dostoevsky, if one really does not read it in depth, can indeed be understood to argue that truth is completely relative, that each person has his own truth, that Dostoevsky gives his characters full freedom and that he in no way provides any final resolutions But there exists (Bakhtin's) essay, I gave it the title "Towards the Completion of the Dostoevsky Book"... . If one looks closely at the Dostoevsky book and this plan for finishing it, it becomes clear there are two totally different concepts of the author; there is the author who appears in Dostoevsky's novels, and there is the real author, Dostoevsky. The author who appears in the novel indeed does offer the characters total freedom, and leaves them their truth, so to say, but there is also the other author, who does not participate in a dialogue with his characters

but in a dialogue with the world, the objective world. And here Dostoevsky leaves the last word for himself. . . . From this point of view there is no relativism in Dostoevsky's world at all.

Although “everything is permitted and relative in terms of consciousness, in terms of the choices we and Dostoevsky make in this world, Bakhtin certainly steers us in the direction of certain moral standards” (Rzhevsky, 1994, p. 442). It is not a coincidence that together with the notions ‘polyphony’ and ‘unfinalizability’, Bakhtin develops the concept of ‘answerability’, which suggests that there are no ready-made answers and ethical rules, no alibi, but people are responsible for choices they make in their lives.

1.6 ‘Dialogic Relationship’

Dialogic relationships are described by Bakhtin as the interactions between various voices. Although Bakhtin (2003) does not provide a strict definition of the term ‘dialogic relationships’, he highlights a common aspect of the dialogic structure,

Everywhere there is an intersection, consonance, or interruption of rejoinders in the open dialogue by rejoinders in the heroes’ internal dialogues. Everywhere a *specific sum total of ideas, thoughts, and words is passed through several unmerged voices, sounding differently in each* (p. 278, emphasis in original).

In the novel, the characters’ speeches are designed in such a way that they anticipate possible arguments and responses of interlocutors. Thus, the monologue of the hero can be actually presented as a dialogue between him¹⁸ and the voices of others which are present invisibly within his speech. Bakhtin (2003) depicts the dialogicality of the hero’s words in the following way,

Imagine a dialogue of two persons in which the statements of the second speaker are omitted, but in such a way that the general sense is not at all violated. The second speaker is present invisibly, his words are not there, but deep traces left by these words have a determining influence on all the present and visible words of the first speaker. We sense that this is a conversation, although only one person is speaking (p. 197).

Thus, the hero is involved in a dialogue with others, but this dialogue is presented in the form of a monologue. The dialogue happens within the hero; it is internal. In internal dialogism

every word is directed toward an *answer* and can not escape the profound influence of the answering word that it anticipates.

The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answer's direction. Forming itself in an atmosphere of already spoken, the word is at the same time determined by that which has not yet been said but which is needed and in fact anticipated by the answering word (p. 280).

The following example clarifies the notion of the internal dialogism of the word. Bakhtin (1994) analyses a number of characters' speeches in Dostoevsky's novels. The speech of Makar Devushkin from the novel *Poor Folk* is permeated with "an intensive sensitivity toward the anticipated words" (Bakhtin, 2003, p. 205) of Varenka Dobroselova about him. His speech is "defined by an anticipation of another person's words" (ibid). The character creates his speech predicting the possible reaction of his addressee. This speech is filled with interruptions, repetitions and stipulations. Here is an extract of Devushkin's speech,

A day or two ago, in private conversation, Yevstafy Ivanovich said that the most important virtue in a citizen was to earn money. He said in jest (I know it was in jest) that morality consists in not being a burden to anyone. Well, I'm not a burden to anyone. My crust of bread is my own; it is true it is a plain crust of bread, at times a dry one; but there it is, earned by my toil and put to lawful and irreproachable use. Why, what can one do? I know very well, of course, that I don't do much by copying; but all the same I am proud of working and earning my bread in the sweat of my brow. Why, what if I am a *copying* clerk, after all? What harm is there in *copying*, after all? "He's a *copying* clerk," they say, but what is there discreditable in that? ... So I see now that I am necessary, that I am indispensable, and that it's no use to worry a man with nonsense. Well, let me be a rat if you like, since they see a resemblance! (Dostoevsky, *Poor Folk*, pp. 125-126, as cited in Bakhtin, 2003, p. 207).

Bakhtin (2003) notes that the words of others are accentuated and placed in quotation marks: "He's a copying clerk." The word "copy" is repeated three times. In each three

cases “the other’s potential accent is present in the word “copy” (p. 210). The other’s accent and its gradual intensification are indicated by italics within this extract from Devushkin’s speech.

For Bakhtin (2003), within a monologue there is a dialogue between two speakers which organizes “a discourse and a counter-discourse”. So, Bakhtin proceeds to show that Devushkin’s speech can be presented in the following way, as a dialogue between Devushkin and an ‘other person’:

THE OTHER: One must know how to earn a lot of money. One shouldn’t be a burden to anyone. But you are a burden to others.

MAKAR DEVUSHKIN: I’m not a burden to anyone. My crust of bread is my own; it is true it is a plain crust of bread.

THE OTHER: But what a piece of bread it is! Today it’s there, and tomorrow it’s gone. And it’s probably a dry one, at that!

MAKAR DEVUSHKIN: it is true it is a plain crust of bread, at times a dry one; but there it is, earned by my toil and put to lawful and irreproachable use.

THE OTHER: But what kind of toil! All you do is copy. You’re not capable of anything else.

MAKAR DEVUSHKIN: Well, what can one do? I know very well, of course, that I don’t do much by copying; but all the same I am proud of it.

THE OTHER: Oh, there is something to be proud of, all right! Copying! It’s disgraceful!

MAKAR DEVUSHKIN: Well, in fact really, so, what if I am just a copying clerk! ... [etc.] (p. 210).

These two contradictory voices clash, overlap, interrupt and move in different directions, yet, they join together into a single utterance. These two voices merge together in Devushkin’s speech. This polemic between the hero’s words and the other consciousness¹⁹ participates in the development of Devushkin’s “self-awareness” (Bakhtin, 2003, p. 209). Thus, ‘self’ is determined by the category of ‘other’ and its existence is impossible without it,

I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another. The most important acts constituting self-consciousness are determined by a relationship toward another consciousness (Bakhtin, 2003, p. 287).

In order for ‘self’ and ‘other’ to exist they should exist simultaneously, or, as Holquist (1994) asserts, “self/other is a relation of simultaneity” (p. 19). ‘Self’ is defined by ‘other’, as Bakhtin (2003) notes, “I cannot manage without another, I cannot become myself without another; I must find myself in another by finding another in myself” (p. 287). This relation is fundamental to understanding Bakhtinian conception of dialogue. Holquist (1994) introduces the concept of ‘dialogism’ to refer to “the interconnected set of concerns that dominate Bakhtin’s thinking” and “the different ways he meditated on dialogue” (p. 15). According to the theory of dialogism,

all meaning is relative in the sense that it comes about only as a result of the relation between two bodies occupying *simultaneous but different* space, where bodies may be thought of as ranging from immediacy of our physical bodies, to political bodies and to bodies of ideas in general (ideologies). In Bakhtin’s thought experiments [...] the position of the observer is fundamental. If motion is to have meaning, not only must there be two different bodies in a relation with each other, but there must as well be someone to grasp the nature of such relation (Holquist, 1994, p. 20-21).

The position of one body can be defined only in relation to another body and the nature of this relation is determined by an observer who looks at it from a particular position in time and space. Two entities cannot occupy the same place at the same time but only different places at the same time. Everything is unique because it occupies a different position and therefore, the perception is unique to each specific entity. On the basis of this argument it follows that the perception of ‘otherness’ and ‘self’ is also unique for a specific viewer.

1.7 Bakhtinian Paradoxes

Contradictions [...] must be admitted as the deepest characteristic of Bakhtin's work.

Sergei Bocharov

As we have seen, Mikhail Bakhtin introduces several fundamental concepts: the 'chronotope', 'dialogic relationship', 'polyphony', 'carnival' and 'heteroglossia'. The following sections detect those contradictions which become apparent while reading Bakhtinian works.

1.7.1 'Chronotope'

The concept of the 'chronotope', defined by Bakhtin (1994) as "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin, 1994, p. 84), raises many questions. One of the questions is, 'What is the difference between the notions of 'motif' and 'chronotope'?' Motifs are the elements which construct the plots (Bakhtin, 1994, p. 87) examples of which are first meeting, sudden passion, melancholy, recognition (Bakhtin, 1994, p. 88), parting, escape, marriage, and loss (Bakhtin, 1994, p. 98). Analyzing the methods of fixing time and space in the Greek romance, Bakhtin (1994) reveals that these elements or motifs obtain a new character in the chronotope of "an alien world in adventure-time" (Bakhtin, 1994, p. 89). Therefore, the motif is a part of the chronotope; yet, Bakhtin (1994) from time to time puts an equal sign between the motif and the chronotope. For example, the 'motif of meeting' (*мотив встречи*, [motiv vstrechi]), one of the most important for novelistic plots, is also called the 'chronotope of meeting' (*хронотон встречи*, [hronotop vstrechi]) (p. 97). On the same page, Bakhtin (1994) says that the motif of meeting is "part of the concrete chronotope" ("*включается в объемлющий его конкретный хронотон*"²⁰) (ibid). To find out the differences between the notions of

the ‘motif’ and ‘chronotope’ it should be recalled that the chronotope of narrative is defined by the intersection of the plot and the story. The motif of meeting is often one of the most significant points in the plots of many novels. However, it can be represented differently in the story of the novel, in the form of the chronotope of the road, salon, or threshold. It is important to note that although the time/space dimensions may carry the same characteristics in various genres they constitute different events. Holquist (1994) describes the differences between adventure time in the *Superman* comic strip and Greek romance. The essence of ideas about time in Greek Romance has been described above (Table 1: ‘Chronotopes’ in The Novel). Fate, accidents, gods, and demons play an important role in such novels. Time is controlled by chance. In the *Superman* comic strip, time is presented differently. Here is the passages that discloses the notion of time in the *Superman* comic strip,

The adventures of Superman occur in a time and place in which it is widely assumed by most people (and not just physicists [...]) that time is a structures of possibility. As such, time’s action is perceived as a form of consumption: every time we act, a little more is revealed about who we are, and thus each event in our lives consumes not only a certain chronological duration, but also other possibilities of who we might become. Such a way of conceiving time has an effect on the way adventures unfold (p. 119).

As the perceptions of readers of the time/space relations are different at different periods of time and different spaces, their perception of the story and plot will also vary. Therefore, looking at any given narrative it should be always taken into consideration the position of the ‘reader’/‘viewer’ in time and space.

1.7.2 ‘Polyphony’ and ‘Dialogic Relationship’

The notion of ‘polyphony’ is explained by Bakhtin (2003) as the “plurality of consciousnesses, with equal rights and each with its own world” (p. 6). Another concept introduced by Bakhtin is the concept of ‘dialogic relationships’, which is related to the

notion of polyphony. As stated above, dialogic relationships are viewed by Bakhtin as interactions between the consciousnesses and fully valid voices which construct polyphony. There are no clearly marked definitions of the term ‘dialogic relationship’ (as well as ‘polyphony’).

There are many researchers who have attempted to explore the notion of ‘dialogue’ (e.g. Bezecsky, 1994, Holquist, 1994; Nikulin, 1998; Young, R., 1985). One of the descriptions of dialogue offered by Nikulin (1998) is especially interesting. He designates dialogue as “an exchange of rejoinders belonging to multiple independent voices which may always be continued without repetition of its contents; i.e., potentially it is not finalizable” (p. 392). ‘Unfinalizability’ and the expression of a multitude of voices, according to Nikulin (1998), are the main facets of the notion of ‘dialogue’ (p. 394). ‘Unfinalizability’ implies that a meaning of the observed system cannot be fixed. It constantly changes from observer to observer, because each observer occupies a unique position in space and time²¹. Thus, it could be concluded that the meaning of dialogue itself is also unfinalizable.

Bakhtin (2003) contrasts the polyphonic novel with the monologic (p. 7, 8), dialogic relationships with monologic, and sometimes places polyphony in opposition to homophony (p. 21, 32). This mistakenly may lead to the conjecture that dialogic relationships are equal to polyphonic.

For Bakhtin (2003), dialogicality and polyphony are tightly interrelated concepts. He states that, “The important thing in Dostoevsky’s polyphony is precisely what happens between various consciousnesses, that is, their interaction and interdependence” (p. 36). From this statement it could be understood that dialogicality is dependent on polyphony, but is not equal to the notion of polyphony. He further states, “The polyphonic novel is

dialogic through and through” (p. 40). Here, dialogicality is presented as a feature of polyphony. Polyphony is a multiplicity of voices and dialogicality is the nature of relations between many different voices.

One may recall that Bakhtin (2003), in defining these terms of ‘polyphony’ and ‘dialogic relationships’, does not put an equality mark between them. For him, polyphony is “a plurality of independent and unmerged voices and consciousnesses” (p. 6), while dialogicality is the interaction between these consciousnesses (p. 18). One may therefore assume that the plurality of voices does not necessarily imply the interactive relationships between them. Although later he explains, that dialogic relationships are not mere responses in a dialogue, but a broader phenomenon; “they are almost universal phenomenon, permeating *all* human speech and all relationships and manifestations of human life – in general, everything that has meaning and significance” (my emphasis, p. 40). Here, dialogic relationships become the feature of not only the polyphonic novel, but also of all human speech. All human speech is penetrated by dialogic relationships and therefore, dialogic relationship is not the unique property of the polyphonic novel only.

Another ambiguous statement is made at the end of the Fourth chapter in the book *Problems of Dostoevsky's Poetics*, where polyphony is defined “as the event of interaction between autonomous and internally unfinalized consciousness” (Bakhtin, 2003, p. 176). This definition illustrates that the notions of ‘polyphony’ and ‘dialogic relationships’ are the same as both imply interactions between consciousnesses.

One can see that the Bakhtinian view on the relationship between polyphony and dialogicality is contradictory. On the one hand, these terms are interconnected, and

dialogic relationships define the polyphonic text. On the other hand, dialogicality is not a unique feature of the polyphonic text, but is implicit in all human speech.

There are many attempts to provide a definition of the terms ‘polyphony’ and ‘dialogic relationships’. Morson and Emerson note that by the end of the first chapter of the book, Bakhtin has offered

a great deal of information about polyphony, but no explicit definition of it. If one expects this omission to be corrected in subsequent chapters, one will be disappointed. The remainder of the book discusses the implications of polyphony for representation of the hero and of ideas, for the shape of plots and the use of double-voiced language, but Bakhtin never specifies just what is and what is not constitutive of polyphony per se (p. 231, as cited in Bezeczký, 1994, p. 340).

Bezeczký (1994) highlights three crucial characteristics of polyphony: “interaction, unification of incompatible material, and independent consciousness” (p. 341). Yet, all these characteristics of polyphony in the same way can be related to the notion of ‘dialogic relationship’. It seems that Bakhtin deliberately does not give clear marked definitions of these concepts he develops, because to define means to finalize. That would be incongruent with the principle of ‘unfinalizability’ which implies openness to new interpretations.

It is obvious that the terms of ‘dialogic relationship’ and ‘polyphony’ are closely related to each other. In the opinion of Bezeczký (1994), they are almost synonymous (p. 341) and in the opinion of Holquist and Clark, “polyphony is just another name for dialogism” (p. 242, as cited in Bezeczký, 1994, p. 342). The author of the present study assumes that polyphony is a multiplicity of voices and dialogic relationship implies interaction between these voices. Thus, one phenomenon cannot exist without the other. If language is by its nature polyphonic and dialogic, consequently any text (including the novels of Tolstoy, Pisemsky and Leskov as well as the texts of advertising) is

polyphonic and dialogic. An advertising text of any type contains many different interacting voices (as will be shown in Chapter V).

1.7.3 The Role of the ‘Idea’, ‘Hero’ and ‘Author’

Bakhtin (2003) demonstrates that the novels of such writers as Tolstoy, Pisemsky, and Leskov are monologic and different from the dialogic novels of Dostoevsky by providing several aspects which differentiate dialogic novels from monologic ones. One such aspect is the positioning of the idea in the work. In a dialogic novel, the idea “really does become almost the hero of the work” (Bakhtin, 2003, p. 78). Discourses of heroes about themselves become one with their ideological discourses about the world (ibid). In a monologic novel, the idea is merely placed in the mouth of a hero and “it could with equal success be placed in the mouth of any other character” (Bakhtin, 2003, p 79). The hero becomes just a carrier of a separately valid affirmed idea (ibid). In a monologic artistic world the idea either merges with the image of a hero and becomes merely his characteristic or fuses with the monologic worldview of the author and the hero becomes merely the carrier of the author’s worldview (ibid).

Bakhtin (2003) produces several reasons why Shakespeare’s plays can be related only to the monologic type. One of the reasons is that Shakespeare’s plays contain “only one fully valid voice, the voice of the hero, while polyphony presumes a plurality of fully valid voices within the limits of a single work” (p. 34). In Dostoevsky’s novel, the ‘dialogic position’ of the author with regard to the hero states “the independence, internal freedom, unfinalizability, and indeterminacy of the hero” (p. 63). The hero is independent of the author. The artistic position of the author is to preserve distance from the characters. But the characters and the author are situated in dialogic relationships, that is, the co-creation of the author and characters constructs dialogic relationships. The

author and the character do not exist in binary opposition: the author is always in the process of becoming the other. This process happens through dialogic interaction, and the author is continuously changing through time and space. As the author undergoes the process of change, so does his or her perception of what the character is. The experience of the character by the author within any moment creates the knowledge which defines the character by the author. This recursive, cyclic process brings to existence what Bakhtin calls the polyphony of voices. How does this cyclic process function? In each cycle of co-creation, the author recognizes a number of voices. These voices influence the *re*-cognition of other voices in the next cycle. At each moment both elements are 'becoming'. They simultaneously influence and are being influenced by each other. At each co-creation there are traces of the influence of interaction that took place the moment before. This is how the recursive nature of dialogue reveals itself in each interaction. This is why in one Russian TV program, the contemporary journalist and photographer Konstantin Rost says, "I am not entirely I, but those about whom I have written, whose pictures I took and whom I met" (*Линия Жизни*, [Liniya Zhizni], 2007). In the same way, the author is inevitably connected with his or her creations and heroes. A distance between them is scarcely possible because "I" is defined by the 'other'; 'I' is situated in the relation of simultaneity with the 'other'. In other words, polyphony is the result of understanding, experience and knowledge of self and other by self in the continuum of time and space. This experience and understanding produces a multiplicity of voices in different readings of the same text. Therefore, Shakespeare's play can be related to the polyphonic type of novel. There cannot be "only one fully valid voice" but a plurality of voices.

According to Bakhtin (2003), the hero can be independent, but this independence exists “within the limits of the artistic design” (p.64), that is the freedom of the hero as well as his unfreedom is the creation of the author. The author is closely connected to his character by “the inner logic of what he has chosen” and by artistic logic, but the author can preserve distance with characters by giving them freedom, speaking “not *about* a character, but *with* him” (p. 53). Thus, the author may or may not keep a distance from the character and may or may not create independent characters: the state of independence or dependence of the character is part of the author’s artistic arrangement. Based on this premise, it is appropriate to suggest that the hero is not free from the author: the character is always part of the author’s artistic design and is always in dialogic relationships with the author.

For Bakhtin, if the hero is presented in a dialogic form, the hero is free within the author’s artistic design. If the hero is represented in a monologic form, the hero cannot be free from the monologic view of author. In such case, one can only hear one valid voice which is given to the hero by the author. This valid voice is the voice of the author. But heroes have their own voices outside of the author’s vision because their voices are heard and co-created by a reader. I will give an example. Tolstoy’s work has not been used by Bakhtin as an example of dialogic artistic design; on the contrary, he sometimes refers to Tolstoy’s novels to display the monologic artistic design at work. In his essay, Tolstoy explains that he was “writing each part of his book *without knowing* what was going to happen to his characters in subsequent parts or even later in the same part” (Morson, 1991, p. 1079). Morson thinks that this discloses Tolstoy’s ability to “capture the experience of temporality” (Morson, 1991, p. 1080). Thus, the characters of *War and Peace* (*Война и Мир*, [Voina I Mir]) and *Anna Karenina* (*Анна Каренина*,

[Anna Karenina]) are part of the polyphonic artistic design from the point of view of Morson and Tolstoy himself. They are the readers who disclose polyphony of voices. Moreover, as discussed above, the polyphony of voices exists due to the recursive nature of dialogue; no matter if the character is created in monologic or in dialogic traditions (if such thing is possible), it is situated in dialogic relationships with the author and thus, the polyphony of voices is at work.

For example, in the *South Park* animated series, the show's producers, Trey Parker and Matt Stone, usually appear in public together, and are inseparable while giving interviews or walking the red carpet. Such fusion of two separate entities creates a grotesque carnivalesque image. Their appearance at the Oscar awards ceremony, in 2000, wearing Gwyneth Paltrow and Jennifer Lopez's dresses can be interpreted as carnivalesque not only because of the involved cross-dressing but also because it mocks the society of the spectacle (Debord 1995), branded environment and celebrity culture. Yet, although they ridicule celebrities, they themselves have acquired celebrity status. This contradiction is itself carnivalesque in nature. Thus, one can see that private and social life of author can become part of a carnivalesque system in where author, audience, and the message are involved in dialogic relationships with each other.

1.7.4. The Role of the 'Reader'

The character's discourse to a great extent depends on a reader. In his work *Discourse of the Novel*, Bakhtin (1994) puts responsibility not only in the author's hands but also in the readers' hands. But, as it is peculiar to Bakhtin's work, he does it not without struggling. On the one hand, 'active understanding', for Bakhtin (1994), implies that the dialogic text is oriented toward the reply of the listener (p. 282). Thus, textual

meaning is impossible without the active understanding of the reader. On the other hand, in *Discourse of the Novel*, we read,

In an era when the dialogue of languages has experienced great change, the language of an image begins to sound in a different way [...] or is perceived against a different dialogising background. In this new dialogue, a proper, direct intentionality in both the image and its discourse may be strengthened and deepened, or (on the contrary) may be completely reified.

In re-accentuation of this kind there is no crude violation of the author's will. It can even be said that this process takes place *within the image itself*, i.e., not only in the changed conditions of perception. Such conditions merely actualize in an image a potential already available to it (it is true that while these conditions strengthen some possibilities, they weaken others). We could say with justification that in one respect the image has become better understood and better "heard" than ever before (emphasis in original, Bakhtin, 1994, p. 420).

In this passage, the reader is not remembered at all. Bakhtin (1994) uses the passive voice to explain the process of re-accentuation. The concept of 'active understanding' is not mentioned, instead, he uses the concept of the 'dialogising background' "with all its disturbing connotations of passivity and secondariness" (Shepherd, 2001, p. 140). This tension regarding a reader-oriented matter finds its reflection in Bakhtin's discussion of the concepts of 'dialogue' and 'monologue'. Are 'monologism' or 'dialogism' properties of text? Or is there a 'monologic' or 'dialogic' author's design? Or even a 'monologic' or 'dialogic' reader's perception?

It can be said that it is the reader who may perceive text either from a dialogic or monologic angle. Many literary scholars (Vyacheslav Ivanov, Sergei Askoldov, and Engelhardt), in the Bakhtinian expression, "monologize Dostoevsky's world" (p. 13). Bakhtin is a reader who discovered the polyphonic and dialogic nature of Dostoevsky's novels. The reader is one of the most important participants, who constructs the text together with the creator(s) of the text. In his work *Discourse in the Novel*, Bakhtin shifts the emphasis from monologic novelists to monologic critics, linguists and

philosophers who lock “every stylistic phenomenon into the monologic context of a given self-sufficient and hermetic utterance, imprisoning it, as it were, in the dungeon of a single context” (Bakhtin, 1994, p. 274). Thus, the reader is the one who designs the monologic (or dialogic) text together with the author. The conjunction of these two plains organizes the meaning of text, or, in other words, the interaction between the reader and the author organizes the dialogic text. However, even readers are not stable, not consistent in their opinions (just like Bakhtin himself) and may attribute different features to the text at different moments of life. Text is open and ‘unfinalizable’, because of the ‘unfinalizability’ of a reader, his/her constantly changing position in the time/space matrix.

Coming back to the discussion on Shakespeare, it is worth noting that some critics (Lunacharsky and Vinogradov) do not share the Bakhtinian monologic view of Shakespeare. They approach Shakespeare’s plays as polyphonic. In his article *On Dostoevsky’s Multi-voicedness*, Anatoly Lunacharsky argues that Shakespeare is “polyphonic to the extreme” (p. 410, as cited in Bakhtin, 2003, p. 33) and that the author managed to create very successfully independent voices. As one can see, according to Bakhtin (2003), Shakespeare is a monologic writer but according to Lunacharsky, he is dialogic. Bakhtin’s (2003) reading of Shakespeare’s plays as monologic ones, and Lunacharsky’s reading of Shakespeare’s plays as polyphonic, demonstrates that the reader also participates in creating a monologic or polyphonic design. The author is not the only one who designs a novel in a monologic, dialogic or polyphonic way. Readers together with authors shape the novel in dialogic or monologic form as co-creators of the text.

Bakhtin (2003) labels many Russian writers (Leo Tolstoy, Pisemsky, Leskov to name a few) writer-monologists. In a monologic artistic world, “the hero is merely the carrier of an independently valid idea” and the idea “gravitates toward the systematically monologic world view of the author himself” (Bakhtin, 2003, p. 79). In a polyphonic artistic world, the autonomous and fully independent voices of the heroes “are combined in a unity of a higher order than in homophony” (p. 21). Bakhtin famously makes the distinction between the dialogic of Dostoevsky and the monologic novels of other writers (p. 182), and as an example, Bakhtin analyses Tolstoy’s short story *Three Deaths* (*Три Смерти*, [Tri Smerti]) through the lens of Dostoevsky’s poetics. The criterion with which Bakhtin measures the value of Tolstoy’s works is Dostoevsky’s polyphonic design of the novel. Thus, Dostoevsky’s way of writing turns out to be the superior one, above all other styles. Bakhtin criticizes Tolstoy’s *Three Deaths* by saying, “The words and the consciousness of the author, Leo Tolstoy, are nowhere addressed to the hero, do not question him, and expect no response from him. The author neither argues with his hero nor agrees with him” (p. 71). But why should Tolstoy speak to the hero, why should he question him? Do these techniques define a ‘good narrative’? From this point of view, Bakhtinian philosophy itself becomes what he calls ‘monologic’. It infringes the very principles of the analysis, proposed by Bakhtin (1984) in his book *Rabelais and His World* where Bakhtin (1984) indicates the omission of those scholars who have not noticed the “deeply humorous aspect of the world” (p. 18) depicted in Rabelais work. He discloses the reason for this omission in the following way,

The influences were interpreted in the light of cultural, aesthetic, and literary norms of modern times; they were measured not within their own dimensions but according to measurements completely alien to them (ibid).

Surely Bakhtin undertakes an attempt to measure the value of Tolstoy's and Shakespeare's texts using a scale completely alien to them?

After Bakhtin has labelled Tolstoy's writings as monologic in his book *Problems of Dostoevsky's Poetics*, he unexpectedly characterizes Tolstoy's discourse as penetrated with a deep internal dialogism in his work *Discourse in the Novel*. Bakhtin (1994) says,

Tolstoy's discourse harmonizes and disharmonizes [...] with various aspects of heteroglot socio-verbal consciousness ensnaring the object, while at the same time polemically invading the reader's belief and evaluative system, striving to stun and destroy the apperceptive background to the reader's active understanding (p. 283).

As can be seen, Bakhtin (1994) detects two lines of dialogization in Tolstoy's style of writing. There are two interwoven internal dialogues: a dialogue with the different social values, concepts and social "languages" and a dialogue with the listener. Bakhtin, who earlier categorized Tolstoy as the author-monologist, now admits internal dialogization in Tolstoy's discourse. This is another example of a contradiction in the Bakhtinian voice.

After discrediting the monologic design of Tolstoy's writing in the book *Problems of Dostoevsky's Poetics*, Bakhtin identifies the dialogization of Tolstoy's style in the work *Discourse in the Novel*. Moreover, Bakhtin (2003), at the end of his latter book, notes that not only Tolstoy's novels are penetrated with the internal dialogue but language itself –

Language lives only in the dialogic interaction of those who make use of it. Dialogic interaction is indeed the authentic sphere where language *lives*. The entire life of language, in any area of its use (in everyday life, in business, scholarship, art, and so forth), is permeated with dialogic relationships (p. 183, emphasis in original).

In his work *Discourse in the Novel*, Bakhtin (1994) establishes the idea that, “The dialogic orientation of discourse is a phenomenon that is, of course, a property of *any* discourse” (emphasis in original, p. 279).

Therefore, logically, Tolstoy’s *Three Deaths* can be seen as dialogic as well as his other works, and works by Pisemsky, Leskov, and other writers. This contradiction in the Bakhtinian theory on dialogic relationships deserves careful attention. If every text is permeated with dialogic relationships, why are the novels of Tolstoy, Pisemsky, and Leskov not dialogic but monologic?

Bakhtin (2003) claims that Dostoevsky is a creator of a special type of genre: the polyphonic novel. For Bakhtin (1986a), genres keep “a familiar and generally understood congealed old world view” (p. 165) or in the words of Morson (1991) “a genre remembers past experience” (p. 1087) and consequently, a genre remembers the voices of the past. Morson (1991) thinks that by engaging Menippean satire and the realist novel with dialogue, Dostoevsky has created a new polyphonic genre (ibid). This assertion contradicts the Bakhtinian perception of genre as ‘a congealed old world view’ and a carrier of the past voices. As such, all speech genres contain many voices and thus, are polyphonic in their essence.

The definition of polyphony given by Bakhtin (2003) as “a plurality of independent voices” (p. 6) is never elaborated sufficiently. The notions of ‘polyphony’ and ‘dialogic relationship’ are interlinked. Bakhtin keeps on opposing monologism to dialogism, polyphony to both homophony and monologism. All these notions are tightly interwoven with each other. Moreover, he interweaves into this complicated wreath the notion of ‘carnival’.

1.7.5 ‘Carnival’ and ‘Dialogue’

The notions of ‘dialogue’ and ‘carnival’ are interrelated. Bakhtin (2003) displays this interrelation in the Socratic dialogues the basis of which lies in the

folk-carnival “debates” between life and death, darkness and light, winter and summer, etc., permeated with the pathos of change and the joyful relativity of all things, debates which did not permit thought to stop and congeal in one-sided seriousness or in a stupid fetish for a definition or singleness of meaning (p. 132).

Along the lines of crowning/decrowning, ambiguous features, and joyful relativity Socratic dialogues discover the “dialogic nature of thought” (ibid). Carnival is “a means for displaying otherness: carnival makes familiar relations strange” (Holquist, 1994, p. 89) and it highlights “the fact that social roles determined by class relations are *made* not given, culturally produced rather than naturally mandated” (ibid, emphasis in original). The reversal of social roles displays that class hierarchy is constructed, not given. Within carnival, not only life and death, top and bottom, darkness and light, summer and winter, high and low involved in ‘self’/‘other’ relationships, but also “given” (дан, [dan]) and “made” (зadan, [zadan] or создан, [sozdan]); between something that is “merely given” and “something that must be conceived” (Holquist, 1990, p. 23), “as a task to be accomplished” (Bakhtin, 1990, p. 98). Through gay²² relativity and playfulness carnival brings forward the fact that social roles are culturally constructed: ‘made’ rather than ‘given’.

The carnival sense of the world pertains to many examples of European literature among which Bakhtin (2003) names Voltaire’s *Candide* and the works of Shakespeare. However, Bakhtin (2003) describes Voltaire’s *Candide* and Shakespeare’s plays as monologic. Bakhtin (2003) writes, “Where the representation is oriented entirely toward ideological deduction, we have the ideational philosophical novel (for example,

Voltaire's *Candide*)" (p. 83). Later on he notes though, "The literature of the eighteenth century was of essential importance for Dostoevsky's assimilation of the carnival tradition, and above all Voltaire and Diderot. Characteristic for both was a combination of carnivalization with high *dialogic* culture" (p. 158, my emphasis). Dialogicality, then, is not only a feature of polyphony but also carnivalization. Bakhtin admits the carnivalesque nature of Voltaire's and Shakespeare's works, but he contradicts himself by relating them sometimes to the monologic text and sometimes to the dialogic.

These paradoxes do not get in the way of understanding Bakhtinian concepts. The misalliances of opposing features and contradictions could perfectly match the principles of 'dialogue' and 'carnival'. Bakhtin himself outlines their dualistic and ambiguous nature: crowning and de-crowning, tragic and comic, birth and death, top and bottom, high and low. But Bakhtin opposes a dialogic to a monologic artistic design and moreover, turns his own voice into a monologic one by prioritizing the Dostoevskian polyphonic novel (evident, for example, in the following passage, "Against the background of Dostoevsky's polyphonic novel, many old monologic forms of literature began to look naïve and simplistic" (Bakhtin, 2003, p. 271)). Dostoevsky's writing principles become the litmus test for good writing for other authors. Yet, these contradictions, as I have already said, do not undermine the value of Bakhtin's work; on the contrary, they remind a reader that Bakhtin has never endeavoured to organise the *theory* of dialogue. This is why any attempt to relate Bakhtinian ideas to Marxism or any other theories demands a careful examination.

1.7.6 Phenomenological/Materialist Roots

Mikhail Bakhtin acquired a reputation of a Marxist ideologist due to such works as *Marxism and Philosophy of Language* (by Valentin Voloshinov, 1986) and *The Formal*

Method in Literary Scholarship (by Pavel Medvedev, 1991), which have been attributed to Bakhtin. Often, Bakhtin's 'dialogue' is equated with Marxist 'dialectics', despite Bakhtin's objection to the contrary: "Take a dialogue and remove the voices (the partitioning of the voices), remove the intonations (emotional and individualizing ones), carve out abstract concepts and judgments from living words and responses, [then] cram everything into one abstract consciousness – and that's how you get dialectics" (Bakhtin, 1986a, p. 147).

As noted by Morson (1991), "ethics and creativity" appear to be the "acid tests" (p. 1074-1075) for, what Bakhtin calls "theoretism": the set of laws, rules and pre-given patterns that "sooner or later deny what he called "humanness" because they do not allow for "surprisingness" and "unfinalizability" (p. 1072). Life events have innumerable varieties of nuances and particulars that cannot be decided in advance by a set of abstract rules, or as Bakhtin says, "there is no alibi for being" (Morson, 1991, p. 1075). This is why Bakhtinian writings refute Formalism, Structuralism, as well as Marxism.

On the other hand, Bernard-Donals (1995) draws the readers' attention to materialist strands in Bakhtinian thinking. Discussing Pushkin, Bakhtin says that,

images of language are inseparable from images of various world views and from the living beings who are their agents-people who think, talk, and act in a setting that is social and historically concrete (Bakhtin, 1994, p. 49).

Bernard-Donals (1995) writes that even if one does not consider *Marxism and the Philosophy of Language* and *The Formal Method in Literary Scholarship* as Bakhtinian works, it becomes obvious from this passage that Bakhtin admits "the materiality of verbal artistic constructs as well as the materiality of the "lived lives" of those constructs' agents (that is, their authors and their readers)" (p. 46).

Bernard-Donals suggests that one should understand the “interesting tension” (Bernards-Donals, 1995, p. 53) between the ‘phenomenological’ and the ‘material’ dimensions in Bakhtinian texts and other possible dimensions, even those that have not been realized yet. It is imperative to realize that within Bakhtin’s work, besides Bakhtin’s own voice there is always the voice of the ‘reader’. The Bakhtinian discourse is tightly interconnected with the word of the ‘other’, or, in Bakhtinian words, “it enters into interanimating relationships with new contexts” (Bakhtin, 1994, p. 345-346). These dialogical relationships in which the ‘author’ and the ‘reader’ are involved disclose those “potentials” (Morson, 1991, p. 1088) that are inherent in the text. This is why, Bakhtinian discourse may reveal different complex strands, tension and “struggles” (Bakhtin, 1994, p. 346) that rise when different voices (the voices of the ‘author’ and the ‘reader’) interact with each other.

1.7.7 ‘Popular’ Culture/‘Official’ Culture

Bakhtin opposes the monologic and dialogic artistic worlds and persistently juxtaposes popular culture to official culture contradicting the principles of carnival. Bakhtin (1984) sets official and folk cultures at opposite poles, “A boundless world of humorous forms and manifestations opposed the official and serious tone of medieval ecclesiastical and feudal culture” (p. 4). Some other “Russian scholars in the early 1920s, including Zelenin, Trubetzkoy, Jakobson, Bogatyrev, and Propp, emphasized the importance of the ‘lower’ strata of culture as opposed to the uniform, official ‘high’ culture” (Pomorska, 1986, p. ix). Batkin (1967) does not agree with the one sided perception of ‘official’ and ‘folk’ culture,

‘official’ culture should not be reduced to stereotypes of any kind of knowledge, authority, stability of truth and seriousness. In the same way, ‘folk’ culture should not be reduced to sensuality, anarchism and laughter. In opposing these

terms, it follows not only that seriousness is one-sided, but also that laughter is one-sided as well (p. 11).

One should remember that, for Bakhtin, carnival laughter is ambivalent. In the words of Batkin (1967), “They need each other: extreme seriousness and free-and-easy laughter, strict hierarchy and disorder of fair, dogmatism and though illusory freedom, incorporeal spiritualism and rough sensuality” (Batkin, 1967, p. 11). They need each other to express such an essential aspect of carnival as laughter the main characteristic of which is ambiguity. Folk culture cannot exist in its pure forms, uncontaminated by official culture and seriousness. Carnival is an integration of many different cultures; it brings oppositions together; it is ambiguous.

Bakhtin (1984) writes that he tries to analyze the work of Rabelais as the element of folk culture, which “at all stages of its development, has opposed the official culture of the ruling classes and evolved its own conception of the world, its own forms and imagery” (p. 473). Bakhtin sees Rabelais’ work as the representation of folk culture, and carnival is a manifestation of folk culture. Although, in the XVI century, when Rabelais was writing his novel, “there is evidence of wide-spread participation by the noble elite in carnival, including well-known and powerful people who actually wrote plays, songs and farces to be performed at carnival times” (Dentith 1995, p. 74). This shows the mutual influence that ‘folk’ and ‘elite’ cultures have had on each other’s development. This is why carnival culture cannot be defined as merely folkloric. In fact, it can be directed against the folk, as happened when Ivan the Terrible “usurped carnival rituals for his own worldly ends” (Lachmann, 1988-1989, p. 122) and when carnival was used for violent social struggles in south-east France in 1580 (Dentith, 1995, p. 75). Here is the description of the last case provided by Dentith (1995),

The popular party were, it seems, planning to consolidate the partial gains they had already won; while the urban petty nobility and bourgeoisie certainly took the occasion to organize a bloody suppression, which included killing the leader of the popular party while he was still dressed in his bear costume (p. 75).

Dentith (1995) lays more stress not on the fact that carnival forms have been used for aggressive social and political struggles but on the fact that carnival forms “were available to both sides” and, in the above mentioned case, “the side that made the most efficient use of carnival festivity was the party of authority” (p. 75).

Bakhtin (1984) claims that during the Renaissance “the new consciousness was born not in a perfected and fixed linguistic system but at the intersection of many languages and at the point of their most intense interorientation and struggle” (p. 471). Language is always in the process of becoming. It reflects the changes in ideological systems and social environment, and therefore reflects the collision of different social and ideological forces and the collision of different voices. This is why the existence of ‘pure’ language is not possible; it is always a fusion of different languages. It is saturated with heteroglossia. Different languages are intermingled with each other and thus, there is no possibility of the existence of a ‘pure’ folk language in the same way that there is no possibility of the existence of a ‘pure’ official language. Thus, carnival cannot be perceived as the field of ‘pure’ folk culture, rather it is a field of colliding and fusing cultures.

The above analysis of Bakhtinian concepts has revealed certain contradictions in Bakhtinian philosophy. There is a confusion between the terms of ‘dialogicality’, ‘monologism’ and ‘polyphony’. Bakhtin tries to draw a clear line between monologic and dialogic (polyphonic) novels and sets them at opposite poles. His confidence in the existence of pure monologic and dialogic forms leads to the occurrence of numerous

paradoxes. Moreover, this belief in uncontaminated forms diverges with his perception of carnival where such opposites co-exist with each other. He writes that carnivalization unites the opposite poles: “birth-death, youth-old age, top-bottom, face-backside, praise-abuse, affirmation-repudiation, tragic-comic, and so forth” (p. 176). The possibility of the coexistence of these oppositions such as monologism and dialogicality, polyphony and homophony, official and popular cultures are present within the carnivalesque discourse. In fact, ‘monologism’ is the term which is necessary for our understanding of the term ‘dialogue’ because one term cannot exist without another. In this way this study solves one of the basic contradictions of Bakhtinian philosophy and dialogue is the key term which enables the accomplishment of this task: dialogic relationships which are inherent in any form of communication assume the simultaneous presence of both categories in the ‘self’/‘other’ matrix. ‘Self’ is a necessary category for defining ‘other’ and vice versa. The concept of ‘monologue’ is a necessary concept for defining the concept of ‘dialogue’, although, the concept of ‘monologue’ is “an illusion [...]. Or at best, monologue is a logical construct necessary to understand the working dialogue” (Holquist, 1994, p. 59). In other words, the concept of ‘monologue’ is a complimentary construct that is necessary to define ‘dialogue’. Krippendorff (1996) introduces the concept of ‘multilogue’ in which “several distinct possibilities, several incommensurate logics, or several parallel worlds grow side by side” (Krippendorff, 1996) ‘Multilogue’ depicts “the multiple social realities needed for Bakhtin’s polyphonic dialogue to not only take place, but also enable their participants to move out of burdensome if not oppressive relational practices” (Krippendorff, 1996). His description stems from the perception that ‘self’/‘other’ relationship is a relationship between two opposite poles while, in fact, ‘self’ and ‘other’ are complementary to each other. Moreover, ‘self’ is

involved in relationships with many various voices but all these voices organize one entity which is the ‘other’. This is why the notion of ‘multilogue’ does not describe any ‘worlds’ that have not been already described by the notion of ‘dialogue’.

1.8 Methodology

The discussion undertaken above brings us to the conclusion that this study (as any other academic writing) is also dialogic because it is permeated with interruptions, explanations and reservations in the anticipation of other’s words (other academicians and practitioners, colleagues, readers, editors, etc.), which are inherent to all academic writing or text. Bakhtin (2003) writes that, “Every literary discourse more or less sharply senses its own listener, reader, critic, and reflects in itself their anticipated objections, evaluations, points of view” (p. 196). In many cases, academicians in the process of writing keep in mind the possible critique and questions of potential readers. However, the voices of readers, critics, opponents and editors are formally absent, their shadows and traces are present in this study through the author’s voice; in the author’s “words with a sideward glance” (ibid). This ‘sideward glance’ is directed towards readers and critics and influences the shape and the content of text making it respond to the voices of the ‘other’. Thus, the scholarly article is pervaded with dialogic relationships. The voices of the ‘other’ are involved sometimes for confirmation, sometimes for supplementation, and sometimes for contradiction. Bakhtin (2003) explains,

The scholarly article – where various authors’ utterances on a given question are cited, some for refutation and others for confirmation and supplementation – is one instance of a dialogic interrelationship among directly signifying discourses within the limits of a single context. The relationships of agreement/disagreement, affirmation/supplementation, question/answer, etc., are purely dialogic relationships, although not of course between words, sentences, or other elements of a single utterance, but between whole utterances (p. 188).

The ‘monologic’ utterance within ‘*self*’ is impossible because in order to conceive ‘self’ there is a necessity of ‘other’ where ‘other’ is defined as what ‘self is not’. This view creates the discourse of vulnerability, which can be understood in terms of the ways researchers

give up the “authority game” as a uniquely positioned arbiter of knowledge claims, exchanging a priori and elitist assumptions for a more emergent and context-bound notion of what counts knowledge (Mumby, 1997, p. 14).

This dissertation takes a position of vulnerability through the application of dialogicality and polyphony. The dissertation following its polyphonic nature not only implements Bakhtinian concepts, but also questions and develops them further. This is done by integrating Bakhtinian philosophy with other theories and ideas. Therefore, within analytic utilization of Bakhtinian conceptions, various approaches and points of view have been applied.

1.8.1 Rhetorical Analysis

Bakhtin’s concepts such as ‘dialogue’, ‘chronotope’, ‘heteroglossia’ and ‘polyphony’ have been applied not only to *literary* text but, as will be shown in further chapters, to many other fields including that of advertising. In order to demonstrate how Bakhtinian concepts can be applied to advertising communication this study employs qualitative research techniques which, according to Berger (2000), are designed primarily to yield non-quantitative and non-numerical data (p.279). Berger (2000) associates such analyses as semiotic analysis, psychoanalytic criticism, ideological criticism, rhetorical interpretation, interviewing, and participant observation with the qualitative research paradigm. This study employs rhetorical interpretation in order to understand the nature of relations between various voices within advertising text.

Advertising can be viewed as text. If we make an assumption that any given text is constructed out of symbols then, as suggested by Burke (1969) and Booth (1961), “all symbolic communication is inherently rhetorical because it is intended to communicate” (as cited in Berger, 2000, p. 56). A main goal of advertising is to communicate a message. A message is communicated through symbols, metaphors and other rhetorical devices. Thus, advertising is rhetorical. This is why literary analysis can be applied to advertising when it is viewed as text.

The rhetorical approach has already been used in the advertising field by many scholars (e.g. Brown, 1998; Maclaran & Stevens, 1998; McQuarrie & Mick, 1999; Stern, Zinkhan, & Sherry, 1998). In their studies, rhetorical analysis and advertising text analysis help to “provide a systematic and nuanced analysis of the individual elements that make up the ad” (McQuarrie & Mick, 1999, p. 38). This study, too, provides an analysis of various elements involved in the advertising message construction process, and for this purpose uses Bakhtinian rhetorical devices (to which I will return later, at the end of this section).

Much research has applied Bakhtinian theories to various phenomena of popular culture (e.g., Brayton, 2007; Brown, Stevens, & Maclaran, 1999; Chanan, 2000; Cuevas, 2006; Falconer, 1998; Hoy, 1992; Holland-Toll, 1999; Janack, 2006; Maclaran & Stevens, 1998; Stadler, 2003; Westphalen, 1993). Although a certain amount of research has been devoted to the application of Bakhtinian concepts to many fields including advertising, rather less attention has been paid to ‘interactive’ advertising. The difference between this dissertation and work done before is that its focus is on the interactive aspects of advertising. Interactivity is viewed through the Bakhtinian concepts of ‘dialogic interaction’, ‘polyphony’, and ‘heteroglossia’ according to which

interactivity is a characteristic of relations between various facets involved in advertising communication.

The concept of ‘chronotope’ has been applied to many fields but there have been no studies devoted to the implications of chronotopes to advertising analysis. This dissertation corrects this omission by analyzing the use of the chronotope in the advertising narrative and advances *a new term*, the ‘advertising chronotope’ (Here, it has been difficult to avoid the ‘rhetoric of complexity’ which is usually employed by mainstream²³ marketers in order to create successful academic personae (Hackley, 2001, p. 174)). The study displays how the ‘chronotope’ can be used as ‘zoom’ and ‘wide-angle’ lens in the analysis of the advertisements.

The concept of ‘polyphony’ is applied to demonstrate a variety of voices involved in the advertising message creation process. The study elaborates one of the elements within the revised communication model suggested by Stern (1994); the message. The author offers further insights into the concept of the ‘message’ within Stern’s (1994) communication model. Throughout the research it becomes clear that all the elements of the advertising system are involved in dialogic relationships with each other. But the variety of these voices and relations is so vast that communication models can not embrace it all. Each observer perceives and distinguishes a particular set of voices because s/he occupies the unique position in the time/space matrix. The propositions advanced above can be summarized in the following way:

P1: The advertising chronotope can be viewed both as a tool for analysis of the advertising narrative and as a tool for ‘broader social and historical’ analysis.

P2: There are several elements which take part in the advertising message construction process.

P3: All types of advertising are interactive as various elements engaged in advertising communication are involved in interactive relationships with each other.

P4: The factors of time and space have a paramount importance in our understanding of advertising communication, the elements of advertising system and relations between them.

P5: None of the actors involved in communication can have dominating and permanent control over the message creation process and there is no transmission of the 'message'. What exists is a co-creation of the 'message' by all the actors engaged in the communication process.

Thus, it becomes clear that Bakhtinian concepts of 'dialogic relationships', 'polyphony' and 'chronotope' can be used as tools for interpreting and understanding the advertising message creation process.

1.8.2 Polyphony, Heteroglossia, Dialogue and Carnival

The study will illustrate how Bakhtinian concepts bring useful insights into advertising discourse. These concepts are also reproduced in the writing style of this work and its 'textual strategy' (Stern, 1998, p. 77). For their essay, *I Can't Believe It's not Bakhtin!: Literary Theory, Postmodern Advertising, and the Gender Agenda*, Brown, Stevens, and Maclaran (1999), try to write in a quasi-carnavalesque manner in order to catch the spirit of Bakhtinian thinking. However, a multiplicity of voices can be produced not only by involving different authors into the writing process. Polyphony can be seen even within the speech of one person as his or her word is always a response to 'another' who is invisibly present in the person's word.

Debates regarding writing strategies and the forms of constructing narratives in the social sciences have been opened by a few writers (Marcus & Fisher, 1986; Rose, 1993;

as cited in Stern, 1998). Stern (1998) takes a look at some “experimental proposals that take a different approach to narrative, and in this way, challenge researcher dominance” (p. 77). For instance, dramatic scripts enable researchers to present a polyphony of voices in their studies in different ways. One of the ways of reflecting such a polyphony of voices is “to represent different speakers’ passages side-by-side in columns or on facing pages” (p. 78). Yet, polyphony is an intrinsic character of writing: thus, the novel can handle a variety of voices as successfully as drama. Stern (1998) and Brown, Stevens, and Maclaran (1999) think that polyphony can be represented in the form of ‘different-people-are-talking’. Yet, this is a simplified understanding of the term ‘polyphony’. ‘Polyphony’ is a more complex term and addresses the problem of *how* people speak: polyphony is also *within* a person’s speech. It implies the potential of revealing many various voices inherent in a text. By revealing the multiple voices within one voice (within the voice of academician, practitioner, consumer, etc.) one can gain an understanding of the complex nature of communication and the various levels of interactivity between the many actors involved in the writing process.

According to Bakhtin, two distinct features characterize heteroglossia, a multiplicity of ‘language’ and verbal-ideological and socio-ideological belief systems (Bakhtin, 1981, as cited in Dentith, 1995, p. 195). Heteroglossia appears within the language of this dissertation because the author’s words have “the ‘taste’ of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour” (Bakhtin, 1994, p. 293) and, I should add, different nationalities. I am, as the author of this dissertation, affected by traditions and cultural values which radiate across my writing through choice of examples, quotation and the construction of sentences. As a partially Russian person, I probably incline to lengthy sentences and

examples from Russian history and literature; and as a resident of the Islamic Republic of Iran, I frequently find myself in the ‘access-is-denied’ zone²⁴ which compels me to operate with those advertisements, books and articles which are accessible.

In my study, I have used print advertisements that employ gender and environmental issues (Dove, Nike, Audio Q7, Marks & Spenser, etc.), consumer generated advertisements (Dove), ambient advertising (anti-smoking campaigns) and viral advertisements (JBS). The choice of the examples in my study is dictated by several reasons. The selected examples represent the types of advertisements that have become popular among marketing practitioners in current years. For example, consumer generated advertising has entered mainstream marketing usage in 2005 (Duffy, 2010). As an example of this type of advertising campaign I have chosen the Dove advertising campaign. Since then, marketing practitioners have been trying to involve consumers in the advertising communication process assuming that this involvement can be achieved only if the consumer participates in advertising communication before the advertising message is presented to the audience. I believe that this study provides an alternative way of looking at the advertising message creation process and at the role of the ‘consumer’ in advertising communication.

More and more advertising campaigns choose environmental, social and feminism concerns as their themes. This study enables readers to understand the ambivalent carnivalesque nature of these advertising campaigns that empower and at the same time exploit the consumer’s skills and abilities. For representing this kind of advertising I have chosen campaigns for Marks and Spenser and JBS.

I began writing my dissertation with a clearly defined task to make a contribution to advertising theory and chose rhetorical analysis for this purpose. I thought that this approach would give room for creativity and encourage the generation of innovative ideas. Qualitative research has its limitations but so does quantitative research. Jon Steel, (1998), the director of account planning and vice chairman of *Goodby, Silverstein & Partners*, questions the possibility of objectivity's existence in advertising research, "the simple act of doing research changes the situation that [researchers] are attempting to observe or measure" (p. 75). Within the course of my study, drawing inspiration from different researches, I extended the methodology which was developed in the beginning of the dissertation writing process, and made many other changes. This example also serves as the evidence of that except that alongside those voices involved in the writing process which have been already examined there is also my own voice which changes within the time/space matrix. As discussed, the meaning of any observed system is defined by the observer who occupies a 'unique position in existence' (Holquist, 1994, p. 21). The meaning of the observed system is unstable and unfinalizable as it is constantly changing within the time/space matrix and, what is not less important, the observer is changing as his or her position changes within the time/space matrix (this principle finds reflection in the communication model for advertising constructed in Chapter VII).

It may appear to the reader that my voice as the author of this dissertation is contradictory and in fact, it is, because I have found that in my dissertation I have to generate original theory, but at the same time I should fit the conventional paradigm of 'mainstream' marketing. Bettany (2007) begins her article *Local Accounts: Authoring the Critical Marketing Thesis* with the following contemplations,

The critical doctoral student in marketing has to tread a very uneasy path. In the critical thesis, the writer occupies an ambivalent location in relation to their disciplinary culture, as a critic of it, but at the same time negotiating their own acceptance and belonging to that culture through and beyond their doctoral research. Further, the ontologies that often underpin critical marketing doctorates contain a commitment to challenge the very foundations of the thesis genre and its assumed worlds of knowledge and knowledge making. At the same time there is a need to satisfy the requirements of modernist genre, to produce a piece of research that scientifically makes an original contribution to a given field of knowledge (p. 69).

Being in this ‘ambivalent location’ (Bettany, 2007, p. 71) produces work saturated with conflicting voices. I have not tried to hide these conflicting voices within the study as they reflect dialogical relationships and polyphony in academic writing and are congruent with the Bakhtinian conception of ‘carnival’.

This dissertation can be viewed as carnivalesque as it is situated in an ambivalent location. On the one hand, it does not follow the conventional format of doctoral research. Resisting any attempts to ‘finalize’ and enclose within a strict border, the study contains neither an “introductory” chapter, nor a “conclusion”. Definitions of advertising and literature do not appear until Chapter II. In providing these definitions I do not try to limit or establish borderlines; rather, these definitions are contemplations of what can be viewed as advertising and literature. On the other hand, this study is still produced to satisfy the requirements of an educational institution. Therefore, the nature of this dissertation becomes grotesque and can be viewed as a carnivalesque text.

Chapter 2

IDENTIFYING THE PROBLEMS WITHIN INTERACTIVE ADVERTISING THEORY

2.1 Dimensions of Interactivity

In his essay *Interactivity in society: Locating an elusive concept*, Bucy (2004) observes that the efforts of the researchers “have fallen short of proposing an actual theoretical framework around which systematic knowledge regarding interactivity can be built” (p. 373). The researchers have not arrived to consensus about how interactivity is defined, let alone on how it can be measured (e.g., Koolstra & Bos, 2009; McMillan, 2002). However, the problem with the theory of interactivity is not that the interactivity process is undertheorized (Bucy, 2004). As Koolstra and Bos (2009) state, “before the 1980s the concept was seldom addressed, whereas since then the number of articles featuring interactivity has increased at a faster rate than the total number of articles included in the database” (p. 373). Researchers over and over again introduce classifications, definitions, dimensions and scales for measuring interactivity (e.g., Macias, 2003; McMillan and Hwang, 2002). Yet, “the field has not really moved beyond this preliminary phase” (Bucy, 2004, p. 374). This chapter problematizes the dimensions of interactivity proposed by different researchers and demonstrates that interactivity is inherent property of any type of advertising communication. It also addresses the problem of measuring the levels of interactivity and discusses various systems,

instruments and scales designed for measuring the level of interactivity. The chapter opens with a discussion of the dimensions of interactive advertising and continues with problematizing these dimensions and showing how these dimensions reveal themselves in so-called traditional advertising. The conclusive sections of the chapter are devoted to the examination of the systems generated by various researchers for measuring the levels of interactivity. Thus, the chapter identifies problems in the theory of interactivity that this study addresses by providing an alternative view on interactivity.

Some studies on interactive and traditional advertising set the notions of ‘interactive’ and ‘traditional’ advertising at opposite poles (Bezjian-Avery, Calder, & Iacobucci, 1998; Dickinger & Zorn, 2008; Hoffman & Novak, 1996; Frank, 2001; Pramataris, et al. 2001). Television, radio and print media are described as ‘traditional’ or ‘old’ media, whereas interactivity is positioned as the main characteristic of ‘new’ media (Koolstra & Bos, 2009). As Rafaeli, Sheizaf and Sudweeks (1997) state, “With the rapid rise of the Web as a commercial medium, interactivity emerges as a unique characteristic distinguishing the Web from other traditional media”. Thus, “interactivity is seen as something that is absent from traditional advertising forms” (Miles, 2007, p. 311). However, interactivity is not a unique quality of Internet advertising but is an inherent feature of any type of advertising including so-called ‘traditional’ advertising (print, radio and television advertising). The main task of this chapter is to prove this argument.

The notion of ‘interactive’ advertising is used in the advertising industry to increase the attraction to the ‘new’ types of media and means of transmitting advertising messages. This section inquires whether ‘interactive’ advertising is as new a phenomenon as it is depicted by advertising academicians and practitioners. The analysis questions the term ‘interactive’ advertising and reveals the interactive qualities

of 'traditional' advertising. It explores a number of dimensions that have been traditionally ascribed to 'interactive' advertising, such as active engagement and reaction, physical action, involvement, control of consumers, two-way communication, and feedback, and demonstrates how these dimensions are themselves already at work in 'traditional' advertising. The author argues that interactivity is a property of any advertising type whether 'traditional' or pertaining to 'new media' such as the Internet. Before proposing evidence that supports this argument, I briefly introduce the existing definitions of the notion 'interactivity' and then provide in-depth analysis of various dimensions of interactivity.

Many researchers concur with the opinion that the term 'interactive' is itself a polysemic and complex one. As indicated by Pramataris et al. (2001), "It relates to numerous important sociological, behavioural and economic issues of media research" (p. 18). Some researchers assert that there is little agreement among researchers on a common definition or conceptual framework (Buchanan-Oliver & Chan, 2004; Ko, Cho, & Roberts, 2005). McMillan and Hwang (2002) undertake one of the most detailed explorations of the existing definitions of the term 'interactivity'. Analyzing various definitions of the term, the authors summarize that "three elements appear frequently in the interactivity literature: directions of communication, user control, and time" (McMilan & Hwang, 2002, p. 30). Other researchers underline additional dimensions of 'interactive' advertising. They are the audiences' action and reaction (Deighton, 1996; Heeter, 2000), the two-way communication (Jensen, 1998; Levy & Nebenzahl, 2006 p. 309; Pavlik, 1998, p. 137; Pramataris, 2001, p. 17), one-to-one communication (Levy & Nebenzahl, 2006, p. 309; Van Raaij, 1998, p. 5), involvement (Pramataris, 2001, p. 18), receiver-controlled system (Levy & Nebenzahl, 2006, p. 310; Pramataris, 2001, p. 18;

Van Raaji, 1998, p. 2), feedback (Pramataris, 2001, p. 17; Van Raaji, 1998, p. 3), dialogue between consumer and manufacturer (Bezjian-Avery, Cadler, & Iacobucci, 1998, p. 23), and personalization (Pramataris, 2001, p. 18).

Next, I will look at several dimensions of interactivity advanced by various researchers and attempt to demonstrate how these dimensions of interactivity are present in so-called 'traditional' advertising.

Cho and Leckenby (1999) measure interactivity according to "the degree to which a person actively engages in advertising processing by interacting with advertising messages and advertisers" (p. 163). A viewer interacts with 'traditional' advertising by co-creating and constructing the advertising message together with the authors of an advertisement. The active engagement in advertising processing can be exercised through such action as interpretation and co-creation.

Heeter (2000) defines an interaction as "an episode or series of episodes of physical actions and reactions of an embodied human with the world, including the environment and objects and beings in the world". A great deal of complexity in the notion of 'interactivity' arises from the multipart meanings of the terms 'physical action' and 'reaction.' Yet, 'traditional' advertising can also involve physical actions and can evoke physical reactions.

Pramataris (2001) asserts that involvement is one of the main features of interactive advertising. (p. 18). Involvement implies "communication that motivates customers to take a direct action towards an experience" (Pearson, 1996, p. 103) and provokes response. However, 'traditional' advertising is motivated by the same desire to involve consumers in communication with advertisers, provoke actions and evoke responses.

Bezjan-Avery, Calder, and Iacobucci (1998) argue that, “In interactive systems, a customer controls the content of the interaction requesting or giving information” (p. 23). This statement will be disproved in this study by showing that audiences have control over the content of ‘traditional’ advertising also.

For Pavlik (1998), interactivity means “two-way communication between source and receiver, or, more broadly multidirectional communication between any number of sources and receivers” (p. 137). The tautology of term ‘two-way communication’ is revealed by addressing the etymology of the term ‘communication’. Communication means mutual help, exchange and interaction between people of the same community and therefore it is necessarily two-way.

Pramataris (2001) and Van Raaji (1998) point out feedback as one of the dimensions of interactivity. But, feedback channel is also a part of ‘traditional’ advertising. Feedback channel implies that there is control of the sender. Yet, the message is co-creation and thus, there can be neither feedback channel nor control.

I will now look at each of these issues in depth and explore how various dimensions of interactivity display themselves in so-called ‘traditional’ advertising. Once the problems with the notion of ‘interactivity’ are identified, I will suggest a different way of looking at interactivity using the Bakhtinian concepts of ‘polyphony’, ‘dialogic relationship’, ‘carnival’, and ‘chronotope’ (Chapters IV-VI).

2.1.1 First Dimension: ‘Active Engagement’ and ‘Reaction’

The active engagement of consumers in the advertising process may divulge itself in various ways. First, a consumer can be engaged in the action of defining a meaning of the advertising message and attributing to it certain qualities such as those pertaining to entertainment and education. From this standpoint, it is relevant to pose the question,

aply expressed by O'Donohoe (1994), as to “what consumers do with advertising, rather than what advertising does to them” (p. 52)? Secondly, viewers reveal their active quality through interpreting advertising messages, and constructing and co-creating a meaning.

The complexity of notions such as ‘action’ and ‘reaction’ naturally leads to the problem of defining the term ‘interactivity’. If interactivity implies the action and reaction of audiences, then even so-called ‘traditional’ advertisements can be considered interactive; one of the many reasons why this is the case is that interpretation of the advertising message and the co-creation of its meaning are types of actions (Bulmer & Buchanan-Oliver, 2006; Mick & Buhl, 1992; Ritson & Elliot, 1995; Stern, 1994).

It is interesting to recall that the word ‘action’ is derived from the Latin word *actus* “a doing” and *actum* “a thing done”. Thus, as suggested by O'Donohoe (1994), it is important to see what the consumers do with advertising. First, audiences are involved in the process of decoding and interpreting the advertising message. In her article *A Revised Communication Model for Advertising: Multiple Dimensions of the Source, the Message, and the Recipient*, Stern (1994) states that, consumers are the “co-creators of communication” (p. 5) and the advertising process can be viewed as a form of “two-way communication” (p. 13). Ritson and Elliot (1995) point out that audiences “display an ability to read, co-create, then act on polysemic meanings from ads that they view” (p. 1036). Proceeding from these arguments, one can conclude that audiences as well as authors interact with advertising by constructing and actualizing meanings for advertising messages.

Second, audiences may find different applications for an advertisement. They might use an advertisement not only for its ostensible purpose, which is to inform about a

product/service and induce a consumer to buy it, but also for other purposes intended or not intended by the creators of advertising messages. For instance, some print advertisements are used by people as art works and hung on the wall, and some television commercials are watched for amusement and entertainment. Berger (1995) detects different uses and gratifications of texts. The theory of uses and gratifications can be similarly valid for advertisements because advertisements can be also considered as 'texts' (Barthes, 1972). Thus, one may say that people use advertising in a variety of ways; "to be amused", "see authority figures exalted or deflated", "experience the beautiful", "have shared experience with others", "satisfy curiosity and be informed", "find distraction and diversion", "experience empathy", "find models to imitate", "gain an identity", "believe in romantic love, in magic, the marvellous, and the miraculous", and to "see others make mistakes" (Berger, 1995, p.101). People find various applications for advertising messages and these are some of the forms of their action. O'Donohoe (1994) underlines further instances of advertising applications such as escapism, play, education and entertainment. In her study of the relationship between Scottish television viewers aged 18-24 and advertising (p.56), she reports that many consumers thought that advertisements were "better" or "more interesting" than the programmes, were worth watching for "the enjoyment" or for "a good laugh" (O'Donohoe, 1994). People are engaged in the advertising process through finding different applications for advertisements and using them for the purposes intended or not intended by the advertisers. These uses and various applications for advertisements may or may not erase the ostensible advertising purpose. It depends on the viewer who occupies a specific position in the time/space matrix.

2.1.2 Second Dimension: ‘Physical Action’

Heeter (2000) writes that the main distinguishing characteristic of ‘interactive’ advertising is that it enables a person to perform a physical action. It is true that the audiences of ‘interactive’ Internet advertising can perform simple ‘physical’ actions such as clicking on different links with a mouse. However, it must be noted that ‘traditional’ advertising also contains examples which encourage people to ‘physical’ actions. A page of a magazine, for example, can be utilized as a container for other physical objects. One can use the actual paper of the advertisement to create a model of the advertised car (“Rethinking Print Advertising”, 2006). Although, these type of interactions can be viewed as fighting against the natural limitation of the ‘traditional’ medium the examples above serve as the evidence of the ability of ‘traditional’ advertising to engage viewers in ‘physical’ actions. Moreover, moving to examples that are more common, it is still easy to demonstrate that ‘traditional’ advertising induces physical reactions just as strongly as ‘interactive’ advertising does. Consider the testers used in print media. A person can remove the tester from the magazine’s page, open and use it. All these steps are physical actions. If a person likes a product and proceeds to buy it (or does not like it and does not buy it) the process can be viewed as a physical reaction (Bly, 1985). IPC and printer Alderson Print Group created exclusive pop-up print ad for tissue brand Kleenex. The advertisement has appeared in May, 2010, in such magazines as *Marie Claire*, *Woman & Home*, *Homes & Gardens*, *Ideal Home*, and *Living*.

When the card is opened, a full-size tissue box containing a Kleenex Ultra Soft tissue pops up inviting the reader to touch the product. The page backing the pop-up contains information about the new tissues and features images of former model and radio presenter Lisa Snowdon modelling a dress made of tissue. The pop-up box was produced by Alderson from a single sheet. It was cut, folded and

glued to create a mechanism that enabled it to pop up across the spine of perfect bound magazines (Bold, 2010).

The advertisement enables the consumers to get the tissue right in their hands and perform physical action.

Another example is coupons which encourage readers to cut the coupon out of the advertisement, post it or take it to the store for a discount. These are all examples of physical actions. The simplest physical action in which a person is involved while reading a magazine is the action of turning the pages or delaying the page-turning act.

One may argue that these kind of actions within ‘traditional’ advertising, such as turning the pages of a magazine, are ‘less’ interactive than the viewer’s activity in ‘interactive’ advertising such as clicking a computer mouse or the buttons of a keyboard. The terms ‘less interactive’ and ‘more interactive’ raise the question of how one can measure interactivity in advertising. Is the amount of calories used, the number of neuron cells engaged or the physical work done by the viewer the bases for measuring the level of interactivity? As long as there is no measuring system for interactivity such a term as ‘less interactive’ fails to describe the nature of communication and indeed, existing systems are not convincing in their ability to measure interactivity.

The attempt to define and measure ‘interactivity’ has been undertaken by many researchers (e.g., Ariely, 2000; Florenthal & Shoham, 2010; Fortin & Dholakia, 2005; Hoffman & Novak, 1996, 2009; Liu & Shrum, 2002; McMillan, 2002; McMillan, 2000a; McMillan & Hwang, 2002; Steuer, 1992). As Florenthal and Shoham (2010) explains,

Interactivity has been conceptualized primarily as a higher order concept measured through its dimensions (Fortin and Dholakia, 2005; Johnson et al., 2006; Liu and Shrum, 2002; McMillan and Hwang, 2002). [...] The other approach is to view higher order interactivity as a formative construct where

interactivity is measured separately from its dimensions (e.g. Johnson et al., 2006).

Yet, all the proposed systems have their drawbacks. Once the problems with dimensions of interactivity are addressed, this chapter will focus on the problems with the systems that are proposed for measuring the level of interactivity. Now, the chapter continues discussing the problems related to dimensions of interactivity.

2.1.3 Third Dimension: ‘Involvement’

Involvement can be defined as:

an individual’s state of arousal that has intensity, direction and persistence properties. The consumer’s internal state of arousal determines how he or she responds to advertising stimuli and these properties of involvement are the bases for information processing (Andrews et al., 1990, p. 28).

In this definition, one of the main factors of involvement is a ‘response’ and the ‘internal state of arousal’. In another definition proposed in his book *Building Brands Directly: Creating Business Value from Customer Relationship*, Pearson (1996) contends that involvement is “communication that motivates customers to take a direct action towards an experience of, and relationship with, a brand” (p. 103). In these definitions, one can see that ‘response’ and ‘action towards an experience’ are the key words. As argued in the preceding section, ‘traditional’ advertising is able to induce a response and provoke consumer action.

‘Traditional’ advertising techniques involve consumers in the interpretation of advertising messages. For example, “the use of more and more layering of metaphor with less and less verbal anchoring naturally leads to a growing reliance on the audience to interpret the advertising message. An audience more deeply involved in interpretation is a more active one” (Miles, 2004, p. 273). According to Warlaumont (1995), polysemy tends to increase the readers’ involvement to the process of the interpretation of text.

Polysemy can be gained by the use of metaphors, small amount of words (Miles 2004), a photo-documentary style, the absence of the product in an advertisement (Warlaumont, 1995, p. 22-23) and resonance, which is the combination of word play with a relevant picture (McQuarrie & Mick, 1992, p. 180). Polysemy encourages consumers to find the partially hidden meanings in an advertising message. Viewers are involved in the interpretation and decoding polysemic meanings of messages (Warlaumont, 1995, p. 29) within 'traditional' as well as 'interactive' advertising.

Some researchers find a correlation between interaction and experiential involvement; they assume that the more immersive the experience, the more interactive it is (Laurel, 1991). The ambiguity of this definition originates from the uncertainty of what exactly is meant by 'experience'. 'To experience' may mean "to have and be aware of a particular emotion or physical feeling" ("Experience", 2003) or "something personally encountered, undergone, or lived through" ("Experience", 2010). In many online dictionaries 'experiential' advertising is equivalent to 'emotional' advertising. Bearing in mind these meanings of the word 'experience', it can be stated that 'traditional' advertising enables customers to live certain experiences. In their article, *Red Time is Me Time: Advertising, Ambivalence, and Woman's Magazines*, Stephen Brown, Lorna Stevens, and Pauline Maclaran (2003) explore the ambivalences and tensions experienced by women in response to an advertising campaign for a United Kingdom women's magazine called *Red*. The authors indicate that some female participants experience relief and pleasure (p. 38), some find the advertisement annoying, and some experience discomfiture (p. 39). The participants experience certain emotional states in response to an advertising message. One of the female participants in the study "had no difficulty imagining herself into the text and derived much pleasure in

doing just that” (Stevens, Maclaran, & Brown, 2003, p. 43). Thus, ‘traditional’ advertising can enable people to become participants, rather than mere spectators. Viewers can be immersed in the story of ‘traditional’ advertising and the ability of ‘traditional’ advertising to provide such experience makes it interactive.

‘Traditional’ media may involve a simulated environment (Escalas, 2004) and “dream world” (Stevens, Maclaran, & Brown, 2003, p. 43). It may invoke certain reactions, make one feel irritated, pleased and/or annoyed, and bring pleasurable or unpleasant feelings (Stevens, Maclaran, & Brown, 2003). Turning back to the definition of Pearson (1996) given at the beginning of this section it becomes evident that readers are getting involved with ‘traditional’ advertising as any feeling (including indifference) that consumers may have towards the advertising message is an experience.

Schumann, Artis and Rivera (2001) note that “it is the consumer’s choice to interact, thus, interactivity is a characteristic of the consumer, and not a characteristic of the medium”. Although, the authors admit the interactive characteristic of the consumer, they undermine the interactive quality of other actors (e.g., the ‘sponsor’, the ‘agency’, the ‘character’, the ‘tested consumer’) who participate in the advertising message construction process. I will discuss how different actors involved in advertising communication interact with each other in Chapter VI.

2.1.4 Fourth Dimension: ‘Control’ of Consumers

New computer and broadcasting technologies enable viewers to attain greater control over their information environment (McQuail, 1997). It is believed, that ‘traditional’ media does not give control over the content and form of the message to the audiences. This is why, according to Van Raaij (1998), ‘traditional’ media is doomed to fade away.

In his article *Interactive Communication: Consumer Power and Initiative*, Van Raaij (1998) anticipates the gradual obsolescence of traditional marketing approaches (p. 1).

Traditionally, it is assumed that the control of the media belongs to the sender. Van Raaij (1998) writes, “The sender determines what will be printed or broadcast and in which order and speed the television programme will be broadcast” (p. 2). Since the increasing availability of the Internet, many researchers (Andrejevic, 2002; Rodgers & Thorson, 2000; Van Raaij, 1998) have underlined the significant shift of control away from the ‘sender’ towards the ‘receiver’ of messages. Van Raaij (1998) notes that marketing communication instruments have been undergoing changes from “sender-dominated and non-interactive to receiver-dominated and interactive instruments” (p. 4). He further asserts that “with interactive media, both parties (sender and receiver) have control” (ibid).

As a counter argument it can be said that traditional advertising also enables the audience to have control over the message as audiences take part in the creation of meanings of advertising messages (Mick and Buhl, 1992; Ritson and Elliot, 1995; Stern, 1994). Audiences interpret advertising messages in their own ways and these meanings may differ from the meanings intended by the ‘agency’ and the ‘sponsor’. The ‘consumer’ participates in the advertising message construction process. In this sense, it can be stated that the audiences truly have control over the content of ‘traditional’ advertising.

Another argument some researchers advance to support the assumption that consumers have control over the content of traditional advertising is that the ‘sponsor’ and the ‘tested consumer’ are the early consumers (as well as producers) of the advertising message who can influence the process of message creation (Miles, 2007;

Stern, 1994). Therefore, it can be presumed that consumers of so-called ‘traditional’ advertising can perform the function of controllers.

Yet, this study presents an alternative view on the issue of control and disproves both arguments: it states that neither sender nor receiver possesses control. In Chapter VI, it will be demonstrated that neither consumers, nor sponsors, nor agency acquire control over the message or the other party evolved in advertising communication.

2.1.5 Fifth Dimension: ‘Two-Way Communication’

Many practitioners and theoreticians describe interactive advertising as two-way communication (Van Raaij, 1998). Leckenby & Li (2000) define ‘interactive’ advertising as

the paid and unpaid presentation and promotion of products, services and ideas by an identified sponsor through mediated means involving mutual action between consumers and advertisers (§ 14).

The notion of ‘mutual action’ that is used to describe ‘interactive’ advertising is often opposed to one-way communication which is used to define so-called ‘traditional’ advertising (Ko, Cho, & Roberts, 2005, p. 59; Van Raaij, 1998, p. 3). Yet, as suggested by Chang (1996), by addressing the etymology of ‘communication’ the word can be traced to the Latin word *munia/muntare* “a root connoting mutual help, exchange (as in *munus*, *mutuus*), and interaction among those who belong to the same community (as in *communis*, *communitas*)” (p. x). The term “one-way communication” becomes self-contradictory and “two-way communication” becomes tautological as the word ‘communication’ implies exchange and two-way contact. Therefore, so-called ‘traditional’ advertising (just like any form of communication) is ‘two-way communication’.

Another argument which supports this statement has been suggested by Miles (2007). He draws the readers' attention to the interactive relations between the 'sponsor', the 'agency', and the 'tested consumer'. For example, the 'sponsor' and the 'tested consumer' are the early consumers of the advertising message who provide feedback to the 'agency' which further may lead to the revision (or absence of changes) of the advertising message (Miles, 2007; Stern, 1994). This is why relations between various elements involved in the message construction process can be defined as 'two-way communication'.

2.1.6 Sixth Dimension: 'Feedback'

Many researchers characterize 'interactive' advertising as that which provides feedback (McMillan, 2000b; McMillan & Hwang, 2002; Straubhaar & LaRose, 1996). In interactive advertising, the message can be delivered to a consumer, and the consumer can respond back to the advertisers, providing

comments, feedback, and/or personal information [...], participating in a series of on-line discussions or forums, completing site or product surveys, writing new-product proposals, requesting on-line problem diagnostics, and so forth (Cho & Leckenby 1999; Ko, Cho, & Roberts, 2005, p. 59).

Interactivity can therefore be seen as facilitating the process of acquiring information about consumers by marketers. Interactivity facilitates the shift from marketers extracting the information from consumers to consumers providing information to marketers.

Consumers' interpretation of advertising messages can be markedly different; "texts may be ignored or engaged, disdained or enjoyed" (McQuarrie & Mick, 1999, p. 37), but in any case, viewers react to advertising messages. A refusal to watch commercials, ignoring them or the sceptical perception of advertising messages – these are all forms

of reaction or feedback as much as buying a product, or looking for more information about it. But we must not forget that selling a product is the main goal of advertising (Bly, 1985; Rodgers & Thorson, 2000; Wells, Burnett & Moriarty, 2003). In *The Copywriter's Handbook*, Bly (1985) says that,

there is a creative challenge in writing copy that sells. [...] you have to [...] uncover the reasons why consumers would want to buy the product, and present those sales arguments in copy that is read, understood, and reacted to – copy that makes the arguments so convincingly the consumer can't help but want to buy the product being advertised (p. 5).

To induce a reaction is the main task of advertising. Buying the product or service (as well as not buying) is one form of reaction by consumers. Indeed, audiences may react and respond to 'traditional' advertising and it can happen immediately (for instance, in an airplane during a flight the passengers receive a catalogue of the products which they can purchase immediately). Some researchers state (Dellaert & Kahn, 1999; Kay, 1990, McMillan & Hwang, 2002; Nielsen, 2000; Vora, 1998) is that the advertiser of 'traditional' commercials may not learn the response of viewers immediately, but much later through, for example, survey results, while 'interactive' advertising is primarily defined by the "short time feedback interval" (Van Raaij, 1998, p. 3). McMillan and Hwang (2002) state that, "Speed of response is a central concern of both developers and users of interactive media" (p. 33). Thus, the debates are now deployed not around the aspect that customers can *give* their reactions immediately, but around the aspect that producers can *get* the reactions immediately. It can be argued that, first, in the majority of cases getting feedback (regarding either 'traditional' or 'interactive' advertising) requires a certain amount of time, second, if one thinks of the 'sponsor' and the 'tested consumer' as the early consumers of advertising message (Miles 2007), the 'agency' does have an opportunity to get 'immediate' feedback about the advertising message.

Because before the advertising message is presented to the ‘actual consumer’ it is demonstrated to the ‘sponsor’ and the ‘tested consumer’. So, the ‘agency’ can get their reactions immediately after presenting the advertising message.

It can be said, that traditional advertising provides feedback as well as interactive advertising. Such argument could perfectly serve the purpose of this chapter: to demonstrate that interactivity is an inherent quality of any type of communication including ‘traditional’ advertising. Such argument will clearly display the problems with the theory of interactivity. Yet, this study holds that advertising message is co-creation and there can be neither feedback that implies transmission of the message, no control.

This chapter has investigated various dimensions ascribed to ‘interactive’ advertising. This investigation has disclosed gaps in the theory of ‘interactivity’ and ‘interactive’ advertising. The next chapters (Chapters IV-VI) suggest another way of looking at ‘interactivity’ from the Bakhtinian perspective. By applying Bakhtinian concepts this study will illustrate how interactivity is incorporated into the advertising communication process and how all the elements of advertising communication are constantly situated in dialogic relationships with each other. But before undertaking this step I will revive another question that has been posed in this chapter: Can interactivity be measured? In the following section I will disclose the problems related to the existing systems created for measuring interactivity.

2.1 Can Interactivity be Measured?

The focus of this section is three, the most recent, systems which have been developed for measuring interactivity. First, this section discusses the concept of ‘flow’ that has been introduced by Hoffman and Novak (1996; 2009) as a construct for

measuring interactivity. Second, this study analyses an instrument developed by Koolstra and Bos (2009) to determine different levels of interactivity. Third, four-mode channel interactivity concept generated by Florenthal and Shoham (2010) is examined. The main purpose of the deployed discussions is to reveal weaknesses of the proposed systems. These three systems have been chosen not only because of their recentness. Most of the systems developed for measuring interactivity are based on measurements of various dimensions of interactivity. Usually researchers use existing dimensions, sometimes add 'new' dimensions, and sometimes reduce the amount of dimensions proposed by previous researches. For example, Hoffman and Novak (1996) use Rafaeli's (1988) and Steuer's (1992) definitions, Koolstra and Bos (2009) use Liu and Shrum's (2002) and Kiousis's (2002) definitions, Deighton (1996) extend Blattberg and Deighton's (1991) definition, and Coyle and Thorson (2001) use Steuer's (1992) definition. As an example of such approach this study chooses Koolstra and Bos's (2009) system. Hoffman and Novak's (1996) system is chosen for analysis as it introduces the additional construct of 'flow'. Florenthal and Shoham's (2010) system is selected as it establishes an alternative approach to interactivity by distinguishing between four interactivity modes.

2.1.1 Problems with the Flow Construct

Some researchers may believe that 'flow' is the concept that describes our interaction with computers (Hoffman and Novak, 1996). In their paper *Marketing in Hypermedia Computer-Mediated Environments: Conceptual Foundations*, Hoffman and Novak (1996) describe 'flow' in a hypermedia computer mediated environment (CME) as a construct that

formalizes and extends a sense of playfulness (Csikszentmihalyi 1975; Bowman 1982; Csikszentmihalyi & LeFevre 1989; Day 1981; Ellis 1973; Miller, S., 1973), incorporating the extent to which, in the hypermedia environment, consumers: 1) perceive a sense of *control* over their interactions in the environment, 2) focus their *attention* on the interaction, and 3) find it *cognitively enjoying* (Webster, Trevino, & Ryan 1993) (p. 12).

The concept of ‘flow’ has a few problems related to the nature of the concept. Hoffman and Novak (1996) assert that “two additional antecedents - *interactivity* and telepresence – will *enhance flow*” (my emphasis, p. 17). Here, ‘flow’ is defined by the concept of ‘interactivity’. However, the construction of ‘flow’ has been developed for ‘describing our interaction with computers’ (p. 12), in other words, ‘interactivity’ is defined by ‘flow’. It is easy to notice that in their attempt to describe the concept of ‘flow’, the authors employ a circular argument.

Hoffman and Novak (1996) state that there are two main antecedent conditions which are essential for the ‘flow’ state to be experienced: skills and challenges and focused attention (p. 15). The authors go on by claiming that,

if network navigation in a CME does not provide for congruence of skills and challenges, then consumers will either become bored (skills exceed challenges) or anxious (challenges exceed skills) and either exit the CME, or select a more or less challenging activity within the CME (p. 16).

Yet, there is an opinion that ‘flow’ is not a characteristic of interaction at all but one of the states that can occur *in the process* of interaction as well as apathy, anxiety, and/or boredom (Massimini & Carli, 1988). Moreover, ‘flow’ can be experienced only if skills and challenges are matched (Massimini & Carli, 1988). Thus, ‘flow’ is not a dimension of interactivity but one of the states that a person may or may not experience in interaction.

The state of ‘flow’ can be experienced not only in the process of interaction in computer-mediated environments, but, studies also report “flow experience in numerous

activities including rock climbing, dancing, chess, reading, etc.” (Csikszentmihalyi, 1975; Csikszentmihalyi & LeFevre, 1989). ‘Flow’, as discussed above, is found to be a useful construct for understanding consumer behaviour in computer-mediated environments (Hoffman & Novak, 1996; Rettie, 2001). But let us see how, for example, Rettie (2001) describes the state of ‘flow’ in computer-mediated environment to research participants,

(1) My mind isn’t wandering. I am not thinking of something else. I am totally involved in what I am doing. My body feels good. I don’t seem to hear anything. The world seems to be cut off from me. I am less aware of myself and my problems.

(2) My concentration is like breathing. I never think of it. I am really oblivious to my surroundings after I really get going. I think that the phone could ring, and the doorbell could ring, or the house burn down or something like that. When I start, I really do shut out the whole world. Once I stop, I can let it back in again.

(3) I am so involved in what I am doing, I don’t see myself as separate from what I am doing (p.104).

The question that follows this description of ‘flow’ is “Can you recall any similar experiences of your own?” Indeed, besides activities in CME, similar experiences can be recalled during other kind of activities, such as reading, watching a TV program, dancing, rock climbing and/or looking at a print or TV commercial. Thus, the similar state of ‘flow’ can be experienced regarding so-called ‘traditional’ as well as so called ‘interactive’ media.

2.2.2 Problems with a Checklist Developed by Koolstra and Bos

Koolstra and Bos’s (2010) study seeks to generate a definition of interactivity that can be applied to almost all communication contexts and to produce an instrument for determining different levels of interactivity.

The instrument consists of a checklist for observing the presence of a set of representative characteristics such as synchronicity, timing flexibility, control over content, physical presence of participants and the extent to which

participants in a communication situation use their senses (Koolstra & Bos, 2010, p. 373).

Problems with the checklist developed by Koolstra and Bos (2010) emerge just at the beginning of their paper. The authors distinguish between perceived interactivity and interactivity as a process, where perceived interactivity is “of course always subjective” (p. 377) while interactivity as a process can be measured objectively,

when interactivity needs to be measured ‘value free’, a systematic assessment made by a researcher or a trained coder may be preferred over a subjective perception of a participant (p. 378).

Yet, according to quantum theory and second-order cybernetics, observers are inseparable part of the world they observe (Bateson, 1972; Maturana and Varela, 1992) and therefore, objective observation is impossible. According to quantum theory, observer inevitably interferes with the object under investigation. A German theoretical physicist who made foundational contribution to quantum mechanics, Werner Heisenberg (1930), states,

the traditional requirement of science [...] permits a division of the world into subject and object (observer and observed). [...] This assumption is not permissible in atomic physics; the interaction between observer and object causes uncontrollable large changes in the system [that is] being observed, because of the discontinuous changes is characteristic of the atomic processes (p.2).

In order to include observer and observed in a single system, the second-order cybernetics introduces the concept of the observing system (Foerster, 1981) (a more detailed discussion of second-order cybernetics is provided in Chapter VI). The act of observing influences both: the observer and the observed system. “It is impossible to observe without communicating, so that observation can be regarded as a type of communication” (Biggiero, 1997, p. 27). Thus, observation or communication within the observing system changes the observed system “because it represents a change in its

environment (context), to which the observed system reacts” (Biggiero, 1997, p. 26) and, for Bakhtin, the observer and the observed are co-created simultaneously and they are always in the state of change and becoming. They are influencing each other continuously. Therefore, “a systematic assessment made by a researcher or a trained coder” cannot be, as mistakenly assumed by Koolstra and Bos (2010), objective and ‘value free’ (p. 378).

It is clear that Koolstra and Bos’s study is based on incorrect assumptions. Yet, continuing analysis of the study, some other misconceptions can be revealed.

Koolstra and Bos (2010) define control over content as a situation when participants can “compose and/or change the content of a message [...]”. In many situations, participants can manipulate the content of messages, for example in email and telephone messages” (p. 382). But participants compose and manipulate the contents of messages constantly by interpreting them. The message is unfinalized and it is always in the state of change.

The authors indicate several characteristics of interactivity such as synchronicity, timing flexibility, control over content, physical presence of participants and the extent to which participants in a communication situation use their senses. For each of these elements the instrument includes three possible levels of interactivity.

These levels pertain to the presence or absence of an element for one party (or participant), two parties or more than two parties. The highest level of interactivity (score 2) may be assigned if the element is present for at least two parties. The middle level (score 1) is assigned if an element is present for one of the parties. The lowest level (score 0) will be assigned if an element is absent for all parties (Koolstra & Bos, 2010, p. 380).

Discussing the element of synchronicity, the authors use “simple categories of *immediate* vs. *late* reactions” (emphasis in original, p. 380).

Immediate reactions include situations in which a participant reacts on a message immediately after having processed it, for example when an answer is sent directly after having read an incoming email message. In cases when an answer is sent in reaction to an email message that has been processed an hour (or a day) before, it is called a later reaction. If none of the participants react immediately to a processed message, the score is the lowest (0) (p. 380).

It seems that the authors treat silence as “absence: absence of speech, and absence of meaning and intention” (Ephratt, 2008, p. 1910). Yet, silence can be viewed as communication (Bilmes, 1994). Silence can communicate many meanings. For example, in psychotherapy, “the client may be communicating emotional and relational messages of need and meaning. The therapist can use silence to communicate safety, understanding and containment” (Lane, Koetting, & Bishop, 2002, p. 1091). Silence can express a wide scope of meanings. As Kalman (2007) states, this scope is so wide that, in different contexts, silence can have opposite meanings.

Jaworski (1999) gives as an example Jensen’s work (Jensen, 1973) where five functions of silence which can have contrasting, positive and negative values, are described: (a) a linkage function: Silence may bond two (or more) people or it may separate them; (b) an affecting function: Silence may heal (over time) or wound; (c) a revelation function: Silence may make something known to a person (self exploration) or it may hide information from others; (d) a judgmental function: Silence may signal assent and favor or it may signal dissent and disfavor; (e) an activating function: Silence may signal deep thoughtfulness (work) or it may signal mental inactivity (p. 15).

In the computer-mediated environment, silence is described as “neglect or omission to write (about something); failure to communicate or reply” (“Silence”, 1989). But, as seen, silence can transmit a variety of messages, thus silence is a reply and therefore, is a reaction. If “immediate reactions include situations in which a participant reacts on a message immediately” (Koolstra & Bos, 2010, p. 380) then ‘not answering’ or silence is an immediate reaction. It could be assumed that Koolstra and Bos (2010) considered

silence as reaction if they did not assign the lowest score (0) to the situation when none of the participants react immediately to a processed message.

2.2.3 Problems with Four-mode Channel Interactivity Concept

Florenthal and Shoham (2010) create a concept that distinguishes between four interactivity modes: human, medium, message, and product. They develop a four-mode conceptual framework of channel preferences. The authors explain, “as retail channels’ interactivity gain importance, consumer decisions on where and how to shop can be assessed using our framework” (p. 29). The authors discuss consumer’s interaction not only through on-line but also off-line channels. If most research has focused on perceptions of interactivity, Florenthal and Bos (2010) address “perceptions of, and preferences for, interactivity modes that impact channel choices” (p. 29).

The division into four modes raises a question of how authors make difference between them. For example, where is the borderline between medium and message, or message and product? Medium can be seen as message (McLuhan, 1964), and product can be seen as message (Govers & Schoormans, 2005; Hirschman, 1981; McCracken, 1986). The authors of the article make a distinction between non-mediated and mediated communication. Yet, there is no non-mediated communication as well as there is no communication without message. If we assume that communication implies transmission and exchange of message and in any form of communication message should be transmitted through a certain medium, which can be a computer, telephone, paper, flag, stone, air, etc.. If we perceive communication as the co-creation of the message (a point that will be discussed later in this study), then there is no any channel of transmission. Yet, there can be a certain medium in which the message is encapsulated (although medium can be also perceived as the message).

Following Liu and Shrum's (2002) logic, Florenthal and Shoham (2010) see interactivity as "a form of action that may include communication but is not restricted to it, and thus can refer to a broader range of communications" (p. 30). This statement compels one to wonder, "What the notion of 'communication' mean for the authors of the article?" Communication implies co-creation, interactive relationships and without communication there can be no interactivity. Therefore, interactivity cannot "include communication" (Florenthal & Shoham, 2010, p. 30).

The authors continue arguing,

Interactivity is defined here as the degree to which one or more individuals can act on and react to a particular source. "Act on and react to a particular source" refers to how individuals can influence or be influenced by a source, which is determined by answering the question: "With whom/what do consumers interact?" (p. 30).

Individuals do not influence or are not influenced by a source; rather it is our perception of source that becomes influenced and changes. The source itself is unfinalized because each observer's perception of the source changes from one observer to another. Therefore, the source is already in a constant change, and that which is already in a state of change cannot be changed or influenced.

This chapter has revealed a few core problems with the interactivity theory. There is scant insight into the concept of interactivity, its functions and system of measuring. This study attempts to address this deficiency by proposing different way of looking at interactivity and advertising communication from the Bakhtinian standpoint.

Chapter 3

LITERARY CRITICISM AND ADVERTISING THEORY

Bakhtin devotes his works to the analysis of literature and for Russian literary theorists the novel is of special interest. This chapter attempts to investigate why and how the Bakhtinian analysis of the novel can be applied to the discussion of advertising.

3.1 Creative Artist or Creative Sales Person?

Advertising could be an unbelievable form of art. When you look at paintings from the Renaissance period, it seems as if they are advertising décor of the church. Painters were invited to express the religious ideas [...] and therefore, the paintings were promoting power, monarchy, and religion. But Michelangelo and Leonardo managed to elevate these ideas to the level of art.

Olivero Toscani²⁵

The question of whether literary theories can be applied to advertising has received different answers from both advertising experts and literary critics. Some literary critics view the process of borrowing literary techniques and applying them to marketing and advertising theory as parasitic. And not only literary critics but also advertising researchers find it inappropriate to use literary theory in the advertising field. In their opinion, the main task of advertising copywriters is to persuade people to purchase a product. For this purpose, advertising copywriters should use persuasive techniques, not clever gimmicks (Jefkins, 2000, p. 203). The aim of advertising copywriters is not to create copy which resembles the literary text or piece of art but copy which sells (Bly,

1985, p. 5). Yet, the borderline between creative artist and creative sales person is not as clear and vivid as it is drawn by some advertising professionals, academicians and artists.

The works of some advertising copywriters are not only creative advertisements, but also there is a possibility that they can be viewed as works of art. The vivid examples of this assumption are advertisements for liquor, such as Absolute vodka, for designers' clothes such as Dolce & Gabbana, Versace, Yves Saint Laurent, Chanel, and Benetton etc.. Also, the works of some artists are based on advertising slogans, brand names and advertising images. The provocative art of some modern artists questions the ideology of consumption and advertising ideas. But at the same time these artworks themselves become advertisements and reproduce advertising ideology. Here, one can recall works by John Everett Millais, Fernand Léger, Andy Warhol, Barbara Kruger, and Cindy Sherman. Pieces, such as *Bubbles* (1886) by John Everett Millais, *The Siphon* (1924) by Fernand Léger, *Campbell Soup Can* (1964) and *Coke* by Andy Warhol, and the photograph *I Shop Therefore I Am* (1987) by Barbara Kruger have all been used for advertising purposes. The representation of a soup can or coke can be viewed as art or/and advertising depending on the framing of the object which has been represented.

Many artists have been involved in the process of creating advertisements. French painter Henri de Toulouse-Lautrec (1864-1901) produced advertising posters, Surrealist painter Salvador Dali created the logo for the Chupa-Chups lollipop in 1969, Maxfield Parrish (1870-1966) produced a series of calendars commissioned for *General Electric Mazda Lamp Calendars* (1929-1939) (see <http://maxfieldparrish.info>), Andy Warhol (1928-1987) created the famous Absolute Warhol ad and designed a print campaign for Chanel *N°5* cologne, and Takashi Murakami reenvisioned Louis Vuitton's signature

pattern in which beige and brown initials LV are placed on a background of flower and diamond shapes. In creating these advertisements did they act as advertising designers or artists? There are many artworks produced by them, which can be perceived now as advertising, if not advertising for a product, then advertising for the artists themselves. Following Schroeder's logic (Schroeder, 2005, p. 1293), one may assume that Salvador Dali (1904-1989) spent considerable effort to create a recognizable look and style, which from a marketing perspective, can be called a 'brand'. Artists in a certain sense are involved in the process of creating recognizable brands and promoting themselves in a competitive cultural environment (ibid). The same assumption is applicable to writers. For instance, novelist Charles Dickens (1833-1870) took "great interest in the advertising of his own novels—choosing or writing ads for them" and Irish author James Joyce (1900-1939) used to write advertisements for his film theatre (O'Barr, 2006). Therefore, it is arguable whether the companies are trying to create a certain product's image by involving famous artists and writers, or artists and writers get involved in marketing strategies in order to create their own recognizable brands, or both at the same time.

It is also congruent to recall writers and poets whose works were used for advertising. The Russian poet Sergei Mayakovsky (1893-1930) produced a large amount of slogans, posters and placards on political and utilitarian topics for the Revolutionary government. The verses of his poems were used by the Bolsheviks for political and propaganda purposes. Verses written by Mayakovsky were turned into the advertising slogans of the Revolutionary government. Other examples can be found in the stories of Charles Dickens, the popularity of which lead to the application of many of his characters into

advertising. For instance, “Player’s cigarettes issued in 1912 a set of trade cards (one inserted in each pack of cigarettes) for Dickens’s characters” (O’Barr, 2006).

So, it appears that the borders between advertising, literature and art are indistinct. Some writers and artists have been involved in creating advertisements and some writers and artists have used advertising in creating their artworks and novels. Moreover, artists and writers are engaged in creating advertisements for themselves and building their own brands. Therefore, it would seem that advertising texts can be analysed from a literary perspective and such attempts have been already undertaken by some marketing writers.

3.2 Literary Theory

Literary theory has been used to analyze advertising discourse by several marketing researchers: Stern (1988b) applies the medieval literary tradition of allegory to advertising strategy; Stern and Schroeder (1993) study how research on art and literary theory can be applied to advertising; Brown, Stevens, and Maclaran (1999) draw attention to literary theory to demonstrate its usefulness in gender research and advertising theory; Stern (1996) undertakes attempt to find out the possible contribution of the Derridean theory of deconstruction to advertising theory; Scott (1992) explains the role of post-structuralism in marketing literature; and Heilbrunn “employed the principles of narratology to examine the relationship between consumer and brand” (Brown, 1998, p. 148) using Vladimir Propp’s concepts. Brown (1998) writes, “Semiotics, hermeneutics and discourse analysis, which have become something of a cult [...] in contemporary consumer research, are so closely intertwined with literary criticism that it is almost impossible to separate them” (p. 148). It is evident that the

application of literary theories to the analysis of advertising has received a considerable attention among researchers.

The tools and techniques used in literary criticism are borrowed by advertising professionals and widely applied by them in the marketing field, and, vice versa, the techniques used in advertising have their application in art and literature. Therefore, it becomes harder to draw a clear dividing line between advertising theories and literary criticism as well as between other spheres. This phenomenon is defined by Geertz (1980) as that of ‘blurred genres’, and later elaborated on by Fiske (1987). As Geertz (1980) points out, “the present jumbling of varieties of discourse has grown to the point where it is becoming difficult either to label authors [...] or to classify works” or to define the borderline between different genres. ‘Blurred genres’ have introduced changes and uncertainty into the process of defining various phenomena including advertising and literature.

3.3 The Definition of ‘Advertising’

Everything is advertizing. Advertising of lifestyle.
What can be non-advertising is just ... Well, nothing
Boris Bendikov²⁶

The changes and development in technology, the innovative and creative approaches of advertising agencies, and the blurring boundaries between genres, introduce certain changes in the definition of advertising. In their article *Oracles on “Advertising”: Searching for Definition*, Richards and Curran (2002) say that, “As a practice, advertising has changed radically over the years, thanks to new techniques and technologies” (p. 65). There is little agreement between advertising and marketing researchers on the definition of advertising. There are a significant number of different definitions proposed by practitioners and academicians (see Richards & Curran, 2002, p.

65-67). Richards and Curran (2002) conducted a survey via mail by sending questionnaires to “well-known agency executives, presidents of professional organizations, government regulators, and respected academics” (p. 68) in order to develop a new definition of advertising. Although, the participants of the study did not reach a consensus, the authors derived the following definition,

Advertising is a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future (Richards & Curran, 2002, p. 74).

The authors offer a footnote to accompany the definition. They explain that ‘mediated communication’ is “communication which is conveyed to an audience through print, electronics, or any method other than person-to-person contact” (Richards & Curran, 2002, p. 74). Nevertheless, the proposed definition of advertising raises a few problems which even the footnote provided by Richards and Curran does not resolve. First of all, as discussed above, any form of communication is mediated. Secondly, if the notion of ‘action’ implies a process of doing something then the process of viewing is an action itself. Thirdly, the problem in the definition is related to the assumption that advertising message cannot be conveyed to an audience through person-to-person contact. This assumption is clearly conflicting with many recent live buzz marketing campaigns. Buzz/connected/viral marketing is difficult to define. As Foxton (2005) puts it, “if we all knew what live buzz marketing was, it would lose its power” (p. 25). An attempt to define viral marketing is undertaken by Kirby (2005),

Viral marketing describes any strategy that encourages individuals to pass on a marketing message to others, creating the potential for exponential growth in the message’s exposure and influence (p. 88)²⁷.

From the definition provided by Kirby (2005) it becomes obvious that advertising message can be conveyed through person-to-person contact. Fourthly, the problem

emerges when defining advertising as a ‘paid form of communication’. This definition has been questioned by Maynard and Scala (2006) in their article *Unpaid Advertising: A Case of Wilson the Volleyball in Cast Away*. In the film *Cast Away*, the authors discuss the example of an advertisement for the Wilson organization which was featured in the movie even though the actual advertisement was not commissioned by the Wilson organization. Another marketing orientation that questions the definition of advertising proposed by Richards and Curran is unpaid consumer brand advocacy. “Customer advocacy aims to build deeper customer relationships by earning new levels of trust and commitment and by developing mutual transparency, dialogue and partnership with customers” (Lower & Knox, 2006, p. 123). Brand advocates spend more than average consumers on their favourite brands and influence others by recommending the product to their friends and family. Apple, Harley Davidson, and Jack Daniels are some of the brands that have a high level of loyalty with a small group of users who are fanatically devoted to the brand and engaged in spreading favorable information about their experience with the brand.

As seen the definition advanced by Richards and Curran (2002) has many drawbacks. The definition of advertising is ‘unfinalizable’ and each voice involved in the advertising discourse constructs its own meaning of advertising. Therefore, by considering the principle of ‘unfinalizability’, ‘polyphony’, ‘chronotope’ and ‘dialogic relationship’ this study suggests an alternative definition of advertising: *Advertising is text, a framing of text, and construction of the message by the ‘observer’ who ascribes to the message a meaning of promotion within the specific framing which is created by the ‘observer’ him/herself*. To clarify this statement I would like to remind the subject of the earlier discussion: the blurred borderline between art, literature and advertising. Under

the subjective analysis of a particular viewer an advertisement becomes an artwork and an artwork turns into an advertisement. Verses written by Mayakovsky were turned into advertising slogans, Kurt Schwitters, a German Dada artist and poet, has used advertising slogans in his poems (Steel, D., 1987), and Julian Beever's work is perceived by some as a form of graffiti and by others as works of art (Griffin, 2009). What is then advertising and what is art? Any text is 'unfinalizable' and 'polyphonic' that is, it contains an infinite number of voices. The epigraph chosen for this subchapter demonstrates that the unique position that an 'observer' occupies in the time/space matrix enables one to identify different voices within the text. From the unique position that Boris Bendikov occupies in time and space the voice of advertising can be heard in any text: everything can be viewed as advertising, and from the unique position that Toscani occupies in the time/space matrix the voice of advertising can be heard in paintings. Advertising, perceived as art by a certain viewer who is situated in specific time and space, at that point of the time/space matrix becomes also art. If an advertisement for Nike is framed and displayed in a museum then it is no longer just the advertisement for Nike. In such case, the voice of art prevails over other voices in a certain time and space. Such examples can be seen in works of Andy Warhol.

Products themselves can play the roles of advertisements for consumers. Consumers use products in order to express themselves and form impressions about themselves. Products do not only fulfil certain functions but also have symbolic meanings. Many studies have focused on examining the symbolic meaning of products (e.g., Flint, 2006; Govers & Schoormans, 2005; Jamal & Goode, 2001), the cultural meaning of products (e.g., Kleine et al., 1993; McCracken, 1986), semiotics of consumption (e.g. Holman, 1981; Mick, 1986), products as extended self (e.g. Belk, 1988), products as social

stimuli (Solomon, 1983), symbolic consumption in identity reconstruction (Schouten, 1991), psychological meaning of possessions (Prentice, 1987), and impression formation based on possessions (e.g. Belk, 1978; Dittmar & Pepper, 1994; Gosling et al., 2002).

As one can see, products also represent the person who purchases them for certain purposes. Thus, products purchased by consumers contribute to the creation of their self-representations. People buy books, CDs, clothes, install certain screen savers on their computers and music into their mobile phones. All these may represent the buyer and may be used by them as a message that they want to convey to others or to themselves (self-persuasion) about themselves. This is why in the definition provided in this chapter, advertising is described as text.

Summarizing the discussion, one can conclude that advertising is text, a framing of text, and construction of the message by the ‘observer’ who ascribes to the message a particular meaning within the specific framing which is created by the ‘observer’ him/herself. But in this case, the offered definition can be applied to any form of communication. What differentiates advertising from other forms of communication is a meaning of promotion that the ‘observer’ ascribes to text at a certain time and space. This definition recognizes the significant role of not only the ‘agency’ and the ‘sponsor’ but also the ‘consumer’ (the ‘viewer’, ‘reader’, etc.) while Richards and Curran considered only the voices of ‘well-known agency executives, presidents of professional organizations, government regulators, and respected academics’ ignoring the voice of the ‘consumer’.

Following the same logic, Eagleton (1996) suggests that any text can be read as ‘literature’. The definition of the notion ‘literature’ depends on the unique position that

the viewer occupies in the time/space matrix. The subchapter below provides a few interpretations of the notion 'literature'.

3.4 The Definition of 'Literature'

The notion of 'literature' has been widely discussed by many literary critics, and each of them suggests their own interpretations of the term. In order to apply literary theory to advertising it is useful to give an overview of these different definitions of literature. This section discusses major interpretations of literature proposed by literary critics and then indicates points of convergence between literature and advertising.

One attempt to define the notion of 'literature' belongs to Todorov, Moss, and Braunrot (1973). They suppose that questioning what is literature implies the existence of 'nonliterature'. Yet, "numerous examples have already been noted of the occurrence of 'literary' characteristics outside literature" (Todorov, Moss, & Braunrot, 1973, p. 15). When one attempts to define what 'nonliterature' is, one encounters many different discourses. It is clear that 'nonliterature' consists of many discourses, which cannot be organized in one homogeneous entity. Thus, Todorov, Moss, and Braunrot (1973) pose the question, why then should the notion of 'literature' be presented as one homogeneous entity? It may also be viewed as a variety of discourses, which consists of a multiplicity of forms: jokes, puns, the language of administration, law, journalism, science, politics, religion, philosophy and so on. These forms are possible to relate to both 'literary' discourse and to so-called 'nonliterature'. This may seem as a strong possibility especially if one remembers that there is no a clear borderline between these discourses, the phenomenon that is defined by Geertz (1980) as 'blurred genres'. These forms, according to Todorov, Moss, and Braunrot (1973), might not have common

features (p. 15). This is why it is more reasonable to focus on the differences and special qualities of each given form. One has to concentrate not on common points but on specific differences (p. 16). If the language of law, science, politics, and jokes are forms of literature then the language of advertising undoubtedly has literary characteristics.

Another attempt to define the term 'literature' is undertaken by Terry Eagleton (1996). He asserts that there is no such thing as literary work which is valuable in itself. What people consider literature inextricably links to their value-judgments. He thinks that our definition of literature depends on values which are used in defining literature. These values depend on what is, at a certain period of time and space, considered valuable culturally and socially.

As mentioned, literature is sometimes defined as an imaginative or philosophical form of writing. Yet, any writing can be viewed as 'imaginative' or 'philosophical' and therefore, can be defined as literature. Eagleton (1996) supposes that even the railway timetable can be read as literature. Looking at the railway timetable one can think about the "speed and complexity of modern existence" (p. 8). From this perspective, advertising certainly can be read as a form of literature. Looking at an advertisement one can contemplate the values of modern life, the social and cultural particularities of the society and existing ideology.

Social ideologies, according to Eagleton (1996), are "those modes of feeling, valuing, perceiving and believing which have some kind of relation to the maintenance and reproduction of social power" (p. 13). In today's society, power is often defined by the exclusiveness of commodities owned by a person: belonging to an elite club or group of people, owning exclusive accessories, which make their owners different from the rest of society and show their power. For example, an advertisement can demonstrate how

advertising might maintain the existing social power structure as well as certain social values (This type of analysis have been pioneered by Williamson (1978) and elaborated on by Leiss, Kleain & Jhally (1986)). The advertisement for Armani, presented in Appendix A, depicts a woman in a black evening dress. She opens a door and looks at the viewers, while behind the door there are many other women and a man who looks at her. The clothes show that these people belong to the 'high' class. The ideological implication is that a product (in this case the perfume, Code) opens a door to the world of these 'white', 'elite', and 'rich' people. In addition, the product helps the woman to guess the secret of power over men. In a competitive world the product enables her to win a man's attention and therefore, a privileged position in society. The product becomes that 'secret code' which helps her to enter the world of luxury, comfort, wealth, youth and pleasure. The word 'code' also refers to rules or laws. Does it mean that a woman knows the rules of consumption? Or does she know the rules of the patriarchal world? The product helps her to look attractive, young and self-confident. Yet, the ideology of consumption imposes the idea that only these features can endow one with power and happiness.

In the advertising analyzed above, the visual elements could only be profoundly understood by comprehending the ideological values of the society of the particular time/space matrix within which the advertising is created. By purchasing the product a woman might become closer to the ideal created by capitalist ideology. This is one way of looking at this advertising, one of its possible stories which is determined by the particular position which "I", as the one who interpret the advertising message, occupy in the time/space matrix.

As depicted, advertising has some common points with literature. The following section continues exploring the concept of ‘literature’ by examining the understanding of literature advanced by Bakhtin and the Bakhtinian circle.²⁸

3.4.1 The Bakhtinian View of Literature

In a literary text, the normal activity of perception, of giving order to chaos, is performed at a heightened degree.

Mikhail Holquist

It is hard to claim what is Bakhtin’s view of literature because there are no clearly defined definitions given by Bakhtin. Therefore, one can only assume what would be his opinion about literature. One source that is useful in this regard is the book, *The Formal Method in Literary Scholarship. A Critical Introduction to Sociological Poetics* which has a questionable authorship: Bakhtin/Medvedev (1991). The authors write:

Literature is one of the independent parts of the surrounding ideological reality, occupying a special place in it in the form of definite, organized philological works which have their own specific structures. The literary structure, like every ideological structure, refracts the generating socioeconomic reality, and does so in its own way. But, at the same time, in its “content”, literature reflects and refracts the reflections and refractions of other ideological spheres (ethics, epistemology, political doctrines, religion, etc.). That is, in its “content” literature reflects the whole of the ideological horizon of which it is itself a part (p. 16).

One can argue that this vision of literature should be treated with certain caution taking into consideration the conditions under which Bakhtinian books have been written (see Chapter I). However, it is relevant to recall the argument advanced by Bernard-Donals (1995) regarding the “interesting tension” (p. 53) between the ‘phenomenological’ and the ‘material’ dimensions in Bakhtinian texts. Even if we exclude *Marxism and the Philosophy of Language* and *The Formal Method in Literary Scholarship* from Bakhtin’s oeuvre, for Bernard-Donals (1995), it is obvious that Bakhtin accepts “the materiality of verbal artistic constructs as well as the materiality of the “lived lives” of

those constructs' agents (that is, their authors and their readers)" (p. 26). Bernard-Donals says that,

As early as 1924, with "The Problem of Content, Material and Form in Verbal Art," Bakhtin recognizes the materiality of the work, and the need to transform the consummated material of "lived lives" into a different kind of material in, say, novels. And by 1940, beginning with "From the Prehistory of Novelistic Discourse", Bakhtin recognizes the connection between verbal material, utterances as signs, and their social and historical significance: in his discussion of Pushkin, he suggests that "images of language are inseparable from images of various world views and from the living beings who are their agents-people who think, talk, and act in a setting that is social and historically concrete" ("From the Prehistory", 49) (p. 45-46).

For Bakhtin/Medvedev, literature is closely connected with ideology. Together with ethics, religion, philosophy and politics it organizes the ideological system. Advertising is a part of the ideological system and this has been shown in the advertising analyses described above. Advertising as well as literature reflects socioeconomic reality. It reflects the prevailing ideological system and at the same time it is a part of it. In other words, it reflects the ideological view of society and at the same time maintains it.

In fact, any writing, including advertising, can be perceived as the result of certain assumptions dominant in society where certain social groups try to exercise their power over other groups. In their book, *The Formal Method in Literary Scholarship*, Bakhtin/Medvedev (1991) state that the content of literature reflects ideological assertions. They write,

Everything takes place in a world of ideological quantities and values. The ideological environment is the only atmosphere in which life can be the subject of literary representation. [...] Whatever plot or motif we choose, we always reveal the purely ideological values which shape its structure (p. 17).

Advertising also reflects certain ideological assertions. The dominant ideology of advertising is consumerism. Advertising transmits a universal formula of happiness that is developed by the ideology of consumption. One can get 'youth', 'beauty', 'health',

‘prestige’, ‘love’, ‘friendship’, etc. through goods promoted by advertising. The analysis of the advertising discussed above (Armani Code) presents one way of looking at it, according to which the structure of the advertising is shaped by the prevailing ideological values. As discussed earlier, advertising can be viewed not only as shaped by prevailing ideological values but as having a power to shape values. Although some writers (McFall, 2007; Holt, 2006) cast advertising as a ‘parasite’, ‘appropriator’, ‘colonizer’ and ‘cannibal’ of other ideological spheres such as film, popular music, TV shows and literature, the description of advertising proposed by this study suggests that in a certain way these ideological spheres are themselves a form of advertising. Therefore, the Bakhtinian methods of literary criticism used to analyze literature are also relevant for advertising texts.

Another perspective that Bakhtin could have on literature is suggested by Holquist (1994). It is the perspective of ‘dialogic relationship’. Literature refracts and changes ‘reality’ “when the highly organized and conscious world of a literary work touches the endless continuum of human life” (Gasparov, 1985, p. 15). Looking at literature from the perspective of Bakhtinian dialogue requires the understanding of such concepts as ‘addressivity’ and ‘utterance’. These concepts are interconnected: the utterance is the act performed by the speaker in communicating a specific meaning and it “expresses the general condition of each speaker’s addressivity” (Holquist, 1994, p. 60), which implies responsibility for creating a meaning, for “putting meaningless chaos into meaningful patterns”, for authoring the world through language (Holquist, 1994, p. 84). Therefore, literature can be seen as

Essentially a perceptual activity, a way to see the world that enriches the world’s communicability. In a literary text, the normal activity of perception, of giving order to chaos, is performed at a heightened degree. The difference between

perceiving the world by textualizing it into an utterance in everyday speech on the one hand, and, on the other, perceiving it by authoring a literary text, is not absolute, but rather one of degree. Every time we talk we give order to the world; every time we write or read a literary text we give the greatest degree of (possible) order to a world (Holquist, 1994, p. 85).

So, both, advertising and literature convey the message and try to give order to a world. The difference between them is one of degree 'of giving order to chaos', and this difference is relative. The degree of the order which is given to the chaos is co-created by the 'viewer' who looks at the 'message' from the specific point in time and space. As Holquist (1994) puts it, "The distinction between utterances nominated as literary, as opposed to other kinds of utterance, is relative at any given point over time, and therefore it is a distinction that constantly changes over time" (p. 86). Thus, Bakhtinian theories can be applied to advertising.

Literary criticism focuses on examining specific aspects of literary writing. The next section explores the reasons why literary criticism is applicable to advertising by revealing the literary aspects of advertising.

3.5 Literary Criticism

Literary criticism analyses figurative language and narration which is often used not only in literature but also in advertising and everyday life. Literary critics study characters and dialogues, style and narrating personae. All these aspects: characters, dialogues, narrating personae and style are present in advertising.

Other aspects which literary critics examine are particularities of language, syntax and the emotional appeal of literary works. In advertising, the use of emotional as well as rational appeals (if such a division is even possible), is of primary importance. The effectiveness of these appeals is defined by the ability of the advertising message to

affect audiences and motivate them to action. Advertising critics use literary theory and rhetorical analysis to examine the effectiveness of persuasion techniques and the emotional and rational appeals employed in advertising. Literary critics pay attention to the arrangement of arguments, and how these arguments are used in order to support certain ideas. Handbooks for advertising copywriters are replete with rules and advice on how to construct a system of strong arguments which persuade people to purchase a product. As stated above, some advertising copywriters do not support the opinion that literary techniques might be helpful in creating an effective copy (e.g., Jefkins, 2000, p. 203). They presume that advertising copywriters are not supposed to write literature but rather copy that sells (Bly, 1985). This is why the advertising message is supposed to be constructed in a way which gives a clear understanding to consumers of why they should buy a product. However, advertising campaigns clearly demonstrate that the ‘reason why’ is not always used in advertising copy (Henry, 1997, p. 178). Sometimes, advertisers use aesthetic strategies and emotional appeals although not all copywriters agree that these strategies lead to effective advertisements. For example, the advertisement for Nike (presented in Appendix B), uses the contrast of the colour blue, a so-called ‘cool’, and the colour yellow, a so-called ‘warm’ colour²⁹. It can be perceived as an abstract or expressionistic painting. One can say that the advertisement does not contain any ‘rational’ appeals, but is based on the emotional perception of colors, lines and the metaphors of the ‘road’, ‘journey’, and ‘path of life’.

Literary criticism studies narration and advertising can be viewed as a form of narration. Advertising tells us a story about the product and uses different techniques, figurative verbal language and languages of images to persuade a person to purchase the product. In the handbook *Creative Advertising*, Mario Pricken (2003) refers to

storytelling as one of the techniques for generating creative advertising ideas. The story can be told in various styles, among which Pricken (2003) lists horror, thriller, comedy, action, love story, drama, soap opera, and documentary (p. 36). Advertisements tell us different stories. The stories told to us by the advertisement for Armani (Appendix A) is the story of a woman, and the relations between the woman and the man. Yet, there are other stories which vary according to the readers' perceptions. Some readers can see that the woman is going to meet the man, who already is attracted by her charm, youth and beauty. Other readers can say that the man (together with other people in the hall) is a reflection in a mirror behind the door, and the woman is leaving the man. Some readers can view the story of a woman and a product which is a part of a bigger story told by industrial capitalists and a part of an ideological discourse, the main leitmotiv of which is consumption. As demonstrated, advertising can have various stories and various plots (the detailed inspection of this issue is presented in Chapter V) the meaning of which depends on the observer's position which she or he occupies in the time/space matrix.

Bakhtin created his theories in order to analyze the literary texts but this section has explained that they can be applied to advertising texts by revealing parallels between the literary and advertising text. The discussed descriptions of literature and advertising have revealed points of convergence where advertising comes together with literature.

3.6 Rhetorical Criticism

One of the definitions of literature focuses on language: a special use of language is what distinguishes literature from other forms of art "including features such as creative metaphors, well-turned phrases, elegant syntax, rhyme, [and] meter" (O'Barr, 2006). Yet, advertising also extensively uses allegorical fictions, metaphorical expressions,

metonymies, figurative language, word play, figures of rhetoric, and the rhetoric of drama and comedy. Therefore, advertising text can be viewed from the same perspective as the literary text and evaluated from a rhetorical perspective which focuses on the use of language and persuasive techniques.

Visual rhetoric plays an important role in advertising. Advertising visuals represent a special type of argument, and a figurative form of expression. An advertising message can be conveyed through words as well as through images and pictures. One should note that the visual appearance of words is also a part of visual rhetoric. The form and shape of letters can convey a certain message about the product (for example, an advertisement for jewellery may use a more decorative and elegant font style while an advertisement for cranes may use more rough and substantial font types). These images are not just simple representations of objects but rather their figurative expressions. Advertising visual elements are all placed and articulated in order to achieve one main purpose: to persuade viewers to purchase a product or service. Therefore, advertising can be analyzed within the same theoretical framework as literary texts (Stern, 1988a; 1988b).

In his book, *The Dialogic Imagination*, Bakhtin (1994) refers to the definition of the novel proposed by Viktor Vinogradov. Vinogradov (1930) views the novel as a mixed form, “a hybrid formation” (as cited in Bakhtin, 1994, p. 268) of poetic creativity and rhetorical composition. Advertising also reveals such hybrid qualities: rhetorical composition (McQuarrie & Mick, 1992) and poetic creativity (Stern, 1988a). Therefore, the definition offered by Vinogradov explains the reason why the Bakhtinian study of the novel can be applied to advertising.

Literary theories can be applied to advertising because in the advertising creation process as well as in the process of creating literary texts all involved elements are in

dialogic relationships with each other. Bakhtin (1994, 2003) demonstrates the interactive relations between the ‘author’ and the ‘character’, between the ‘author’ and the ‘reader’, between the ‘reader’ and the ‘character’ and between the ‘characters’. What is more, language “is not a neutral medium that passes freely and easily into the private property of the speaker’s intentions; it is populated – overpopulated – with the intentions of others” (Bakhtin, 1994, p. 294). The voices of others are always present in language through their own language, their “other-languagedness” (ibid). Thus, there is not “a single language but a dialogue of languages” (ibid). All the elements involved in the advertising creation process (the ‘sponsor’, the ‘agency’, the ‘medium’, the ‘actual consumer’, the ‘tested consumer’ etc.) interact with each other and with themselves. Therefore, the advertising message is a result of interactive communication between various elements. As in literature, the language used for creating the advertising message reflects the intentions of all these elements and represents a dialogue of languages. This is why advertising attracts the attention of textual schools, reader-response theorists and authorial schools. Textual schools are interested in the use of language in advertising; reader-response theorists draw attention to the reader and the readers’ function in the advertising message construction process; and the authorial schools focus on the relationship between the author and text. Literary and advertising theorists have the same concerns regarding relations within texts.

In literary theory as well as in advertising theory the role of the reader has been neglected until recently. According to reader-response theory (Fish, 1967; Norman, 1968; Miall & Kuiken, 1994), the reader is actively participating in the message creating process. The way readers construct the meaning is determined not only by the private and psychological qualities of readers, but also their socio-cultural and historical

conditions. For Bakhtin, too, the role of the reader is significant as the interpreter and co-creator of the meaning (as explained in Chapter I), but so is the role of the author. The meaning is determined by the time and space of the ‘author’ and the ‘reader’, and, it can be added, that the positions that other actors occupy in time and space also play an important role in the meaning construction process. The position of each actor in the time/space matrix determines the meaning of the message.

Bakhtin’s theories can be applied to advertising, because he himself asserts that his analysis can be appropriate not only for literary texts but also for other phenomena. He notes that dialogic relationship can exist “among different intelligent phenomena, provided that these phenomena are expressed in some *semiotic* material” (emphasis in original, Bakhtin, 2003, p. 185). And advertising, indeed, is semiotic material.

Many attempts have been already undertaken to apply literary criticism to the advertising field. The reverse is also true: many other spheres exploit advertising techniques and strategies. For example, advertising persuasive strategies are utilized in legal advocacy (Haan, 2000). Advertising techniques are also used by artists and writers in promoting themselves as recognizable brands in the competitive cultural world. This brings us to the conclusion that the advertising sphere is interconnected to art, literary criticism, rhetoric, philosophy and many other spheres. It is deeply problematic to draw a clear borderline between advertising, literature and art. It also becomes obvious that advertising, art, politics, ethics, religion and so on are interrelated within ideological systems.

Several definitions of literature have been examined in this chapter. Special attention has been devoted to the Bakhtinian perception of literature and advertising, in which he tightly connects the concept of ‘literature’ with ideology. It has been concluded that the

difference between advertising and literature is one of degree of putting ‘meaningless chaos to meaningful order’, and what is more, this difference is more of relativity: what is perceived as a literary text in one time/space matrix can be perceived as non-literature in another (the same logic can be applied to advertising).

The main task of this chapter was not to equate literature with advertising, but to detect those points where these two fields intersect. Firstly, rhetoric plays an important role in both spheres: in literature and advertising. Secondly, advertising and literary texts are penetrated with dialogical relations between and within the voices of various actors involved in the message creation process. Thirdly, literary criticism analyses the use of figurative language, narration, and the arrangement of arguments - all these elements also being present in advertising. For these reasons literary criticism can be applied to the advertising field.

3.7 Literature Review

This section provides a summary of those studies that have used Bakhtinian concepts in various fields. It starts with an overview of works which have applied the Bakhtinian theories to fields other than popular culture. Next, it focuses on works that have utilized Bakhtinian concepts in popular culture. Finally, the literature review draws attention to those studies that have demonstrated the usefulness of Bakhtinian concepts in the advertising sphere. This overview helps to broaden our understanding of Bakhtinian principles and their use in a variety of studies and reveals gaps in the knowledge within advertising theory.

3.7.1 Application of Bakhtinian Concepts to Various Fields (Other Than Popular Culture)

Bakhtinian concepts have been applied to many fields such as biblical theology (Claassens, 2003; Newsom, 1996), the teaching of science (Kubli, 2005), second language acquisition theory and research (Marchenkova, 2005), intercultural communication (Min, 2001), international relations (Neumann, 2003), computer science (Trausan-Matu, 2006), organizational structure (Hazen, 1993), medical practice (Puustinen, 1999) and mathematics (Zack & Graves, 2001). The works of Mikhail Bakhtin have motivated the development of many themes. His ideas are expanding into many different areas of studies. Dmitri Nikulin (1998) notes that “today variations on Bakhtinian themes [...] find [...] application in a number of interesting studies in ancient (Möllendorff, 1995) and medieval criticism (Hohne and Wussow, 1994), sociology, anthropology and social theory (Iurchenko, 1995, Mandelker, 1995), linguistics and semiotics (Schultz, 1990)” (Nikulin, 1998, p 381).

3.7.1.1 ‘Dialogic Relationships’³⁰

In the article *Mikhail Bakhtin: A Theory of Dialogue*, Nikulin (1998) provides an explanation of the term ‘dialogic relationship’. He says that a person’s voice can be revealed only through interaction and communication with others. He asserts that, “a person cannot be found or considered in isolation, but only in relation to and interaction with unfinalizable voices and another persons’ consciousness” (Nikulin, 1998, p. 387). For Bakhtin, every notion “is realized through personal experience in the act of co-being” (p. 391). Music becomes music only when it is performed – “played, listened to, and heard”. Therefore, an idea becomes an idea through the event of communication with others. An advertisement becomes an advertisement when it is viewed, listened to,

or read by the ‘observer’. Thus, the advertisement and the ‘observer’ co-create each other.

Bakhtin (2003) stresses, “To be means to communicate dialogically [...]. Two voices are the minimum of life, the minimum for being” (p. 252). Thus, concludes Bakhtin (2003), “To be is to be in dialogue” and dialogue is interaction between two or more entities (ibid). Dialogic relationships can take place not only between two people, but within the monologue of a person where the presence of the voice of the ‘other’ can be sensed. Interaction may happen between many different voices which exist between and within characters, different genres, inanimate objects, authors, readers, etc..

Nikulin’s ideas are echoed in the article *Bakhtinian Perspectives for the Study of Intercultural Communication* by Eunjun Min (2001). Min (2001) proposes creative understanding as “an alternative strategy for the study of intercultural communication” (p. 5). The author says that in creative understanding, the reader creates a special dialogue. “A meaning can only reveal its depth when it encounters another, foreign meaning; they engage in a kind of dialogue, which surmounts the closedness and one-sidedness of these particular meanings” (Morson & Emerson, 1994, p. 99, as cited in Min, 2001, p. 16). The word becomes alive only when it is transferred through dialogue and from one person to another, from one generation to another. In the same way, an advertising message comes into existence only if it *co-exists* with the viewer. The existence of the viewer is defined by the advertising and vice versa: they exist in time and space simultaneously.

It becomes evident when looking at advertising from a Bakhtinian viewpoint of ‘polyphony’ and ‘dialogue’ that a meaning of the advertising message is realized first of all in the dialogue between the creators of the advertising message and audiences

(Nikulin, 1998; Min, 2001). The voices of the author, critic, creative director, media director, planner, photographer, hair and make-up artist, art director, technician, reader, advertising character and even the voices of inanimate objects are embedded in the advertising message. They all participate in the advertising message creation process and interact with each other.

3.7.1.2 The ‘Chronotope’

The concept of the ‘chronotope’ has been applied by Bakhtin to the task of literary analysis. As Bakhtin (1994) notes in his work *Forms of Time and of the Chronotope in the Novel*, he borrows the term ‘chronotope’ from Einstein’s Theory of Relativity (p. 84). However, Mikhail Holquist (1994) indicates that Bakhtin first heard this term in the summer 1925 in a lecture on the chronotope in biology by the leader of Leningrad’s School of Psychologists and Scientists, Aleksey Ukhtomsky (p. 153). The term ‘chronotope’ has been employed by Bakhtin as a constitutive category of literature as well as a determinant of genre and image of man in literature.

For Bakhtin, time and space exist only when a change happens. The state between “what was” and “what is” constitutes an event which constructs change. Therefore, time and space, which is created with this movement between what was and what is, encapsulates value (Holquist, 1994, p. 154). For this reason, there is no time or space without value. Bakhtin adopts and uses the term ‘chronotope’ to show the relation between the four elements of time, space, the value of time and the value of space. According to Bakhtin, time and its value and space and its value are co-created, which therefore means there is no time or space without value.

Holquist (1994) proposes that the concept of the ‘chronotope’ “must be treated “bifocally” [...]: invoking it in any particular case, one must be careful to discriminate

between its use as a lens for close-up work and its ability to serve as an optic for seeing at a distance” (p. 113). The analyses (which will be discussed in the following sections) conducted by Cuevas (2006) and Best (1994) use the chronotope as a ‘zoom lens’ for investigating the ‘intra-textual world’ while the analysis of Maclaran and Stevens (1998) examines the relation of narrative to the ‘extra-textual world’ (Holquist, 1994, p. 112). The section below summarizes the study in which Best (1994) applies the chronotope to examine the ‘intra-textual world’ of Manet’s paintings and Flaubert’s novels.

In the article *The Chronotope and the Generation of Meaning in Novels and Paintings*, Janice Best (1994) contrasts the writings of Flaubert with the paintings of the French painter, Édouard Manet (1832-1883). The distinctions between public and private are questioned in Flaubert’s novels as well as in Manet’s paintings. Best (1994) observes the spatial and temporal dimensions of Manet’s paintings: *Boating* and *Argneteuil, les Canotiers*. The author comments, “Manet places his subjects against a background of fluidity” (p. 294). Best underlines the inconsistency of the details in the painting,

[The] angle of the hat worn by the woman, or the cord which appears to be the reflection of a smoke stack in the water, but which could also be a part of the rigging of the boat – question the possibility that these objects, as they are represented, could logically co-exist within the same pictorial space (ibid).

Here, the temporal dimension is represented by the movement of water and smoke. The spatial dimension is represented by the space occupied by the characters of the painting. This space is ambiguous. It “allows the dissolution of social distinctions, facilitates confusion between public and private” (Best, 1994, p. 296). The chronotopic analysis of ambient advertising which will be inspected in Chapter IV reveals the same collapse of the public discourse into the private discourse of consumers.

Manet creates the time/space matrix within the painting by depicting stability and flux. Best's analysis of Manet's paintings brings valuable input into the development of a chronotopic approach to advertising, especially print advertising. In the advertisement for the Audi Q7 (analysed in detail in Chapter V) time and space are created in the same way: by the overlapping of stability and flux. Though, as I will show, if Manet 'places his subjects against a background of fluidity', in the aforementioned advertisement the moving subjects (the young woman) are placed against a background of stability (the buildings).

3.7.2 Application of Bakhtinian Concepts to Popular Culture

Various textual practices have been interpreted within the Bakhtinian framework of carnival, including the speeches of Bill Clinton and Martin Luther King (Murphy, 1997); films such as Orson Welles's *Mr. Arkadin* (Simon, 1990), *Lost, Lost, Lost* (Cuevas, 2006), *The Big Lebowski* (Martin & Renegar, 2007) and 1950s British comedy (Sobchack, 1996); the animated series *The Simpsons* (Gray, 2006); the news and entertainment journal *The Onion* (Achter, 2008), horror fiction *The Shining* (Holland-Toll, 1999), Shelley's novel *Frankenstein; The Modern Prometheus* (Holquist, 1994), TV program *Jackass* (Brayton, 2007), the political campaign of Jesse Ventura (Janack, 2006), and, what Barret (n.d.) calls, an ongoing text³¹, William Burroughs' *Naked Lunch* and *Fast City*.

3.7.2.1 'Carnival'

Holland-Toll (1999) uses the Bakhtinian theory of 'carnival' to discuss how Stephen King's horror fiction *The Shining* works. In her article *Bakhtin's Carnival Reversed: King's The Shining as Dark Carnival*, she introduces the notion of 'dark carnival' and tries to answer the following question, "If the carnival life becomes destructive, becomes

a dark carnival instead of a site for working out a safety valve, what effect might the nonresolution of the conflict between the carnival and authoritative discourse have?” (p. 134).

King’s carnival reveals itself in the polyphonic nature of his text which contains competing voices. The carnival of Steven King though is “substantially darker than Bakhtin’s original definition of the term” (Holland-Tall, 1999, p. 133). King’s carnival is darker because its laughter is not “gay” but “exclusionary”, “manic” and refusing resolution (ibid). One of the main characters of the novel, Jack Torrance, represents a double-voiced image: monster/man. He is a father and at the same time, a maniac who wants to cure his son with a roque mallet³²: he wishes death to what could not be born without him. By using the concept of ‘dark carnival’ the author draws readers’ attention to “the reality of social conflicts, the reality of myriad voices competing for authority and simultaneously undercutting authority” (Holland-Toll, 1999, p. 145). In advertising, too, there are many voices competing for authority, and what is important to realize is that the nature of these voices is ambivalent: they are not only competing for authority but also to undermine authority. The voice of the ‘sponsor’ may want to dominate, but can be undermined by the voices of the ‘reader’ and/or ‘agency’. In the same vein, the voice of ‘agency’ may struggle for authority, but is undermined by the voice of ‘sponsor’ and/or ‘reader’. This continuity of conflicts between many voices competing and at the same time undermining authority allows one to say that there are no permanently dominant and permanently subjugated voices.

3.7.2.2 The ‘Grotesque Body’

One of the characteristics of carnival, according to Bakhtin, is grotesque realism. Although, the concept of the ‘grotesque’ changes over time, one can underline the basic

principle of the grotesque image. The main attributes of the grotesque style emphasized by Bakhtin (1984) are “exaggeration, hyperbolism, excessiveness” (p. 303). For Bakhtin, the basis of grotesque imagery is a special conception of the body (p. 315). The Russian philosopher stresses that the grotesque body is in the process of becoming, “It is never finished, never completed; it is continually built, created, and builds and creates another body. Moreover, the body swallows the world and is itself swallowed by the world” (p. 317). The grotesque image “never presents an individual body”: it contains another body (p. 318). Such is the Bakhtinian perception of the grotesque.

Westphalen (1993) incorporates the Bakhtinian concept of “carnival-grotesque” (p. 50) with Meierkhold’s conception of the grotesque in order to examine the play *The Puppet Show* written by a Russian poet Alexander Blok (1880-1922). According to Meierkhold, the grotesque “interferes with opposition, consciously creating the sharpness of contradictions and playing only with its own originality” (as cited in Westphalen, 1993, p. 52). Thus, the grotesque is not opposed to official, ‘high’ culture, but it brings together the ‘low’ and the ‘high’, “combining elements which mutually exclude each other” (Pinskii, 1961, as cited in Westphalen, 1993, p. 52). The grotesque degrades the high images by bringing them down to ‘the lower bodily stratum’.

In his article *MTV’s Jackass: Transgression, Abjection, and the Economy of White Masculinity*, Brayton (2007) reveals the grotesque features of the film *Jackass* which celebrates ‘the lower bodily stratum’ and degrades high images. The film underlines contradictions within “white male heteronormative discourse” (p. 57). Through grotesque realism the film demonstrates how homoeroticism and heterosexuality, male victimhood and aggressiveness are simultaneously embedded in the same discourse. A vivid example of this fusion of contradictions takes place in the opening scene of the

film. One of the film's main characters, Knoxville, enters a demolition derby. Brayton (2007) comments,

The working-class white masculinity of the redneck derby is spectacularized and curiously juxtaposed with Knoxville's crash helmet, which bears the 'rainbow flag' insignia of gay/lesbian solidarity. The 'double voicing' of heteronormative and homoerotic sensibilities 'refuses resolution into either pole; the doubleness is held in tension always' (Hutcheon, 1991, p. 12, as cited in Brayton 2007, p. 69).

This combination of multiple contradictions is congruent with the principles of Bakhtinian carnival. The laughter in *Jackass* is itself ambiguous: it liberates viewers from hierarchal structures and at the same time reproduces them; it frees viewers from social norms and at the same time sustains them.

The grotesque body is an essential part of carnival. James A. Janack (2006) explores Jesse Ventura's rhetoric in the theoretical frame of the Bakhtinian conception of carnival. Ventura was elected the Governor of Minnesota in 1998. A reason for the success of Ventura's political campaign, according to Janack (2006), lies in Ventura's positioning himself as an outsider candidate and "a man of the people protesting against the prevailing political system" (p. 198). Within Ventura's carnivalesque discourse, Janack (2006) discloses the 'material bodily principle'. The author provides several examples of these bodily principles, such as emphasis on body parts "through which the world enters the body or emerges from it, or through which the body itself goes out to meet the world" (Bakhtin, 1984, p. 26), copulation and sexual activity (p. 203), and urination (p. 204). Ventura erased social distinctions with images of 'the lower bodily stratum' and created the image of a regular guy who is just like many other citizens. He erases the line between actors and spectators, between the political candidate and voters through the images of grotesque realism. The grotesque body is not closed-off, isolated, and individualized but on the contrary, it is "something universal, representing all the

people” (Bakhtin, 1984, p. 19) and it has “a cosmic and at the same time an everyman’s [sic.] character” (ibid) That is how grotesque images of Ventura’s political campaign enable dialogic relations with the world and brings him closer to ‘all the people’.

As seen, grotesque realism creates a carnivalesque atmosphere and establishes the dialogue of a person with the world. It shows that the human body is tightly connected to the world, earth and nature. It is not a closed, completed system but open and unfinalized, always in contact with the external world, always “merging with other beings, objects and animals that populate it” (Gardiner, 1993, p. 773) and therefore, the grotesque body also transgresses itself.

The review of the aforementioned works gives us understanding of the principle of ‘grotesque realism’. Further elaboration of the principle can bring us to the conclusion that advertising itself can be viewed as the grotesque body. The grotesque body is not stable within clearly defined borders, but is always in the process of becoming. It is interconnected with the world in the same way as advertising is interconnected with other texts. It is intertextual. Moreover, the grotesque body is, as Bakhtin (1984) stresses, “a double body”, where “the life of one body is born from the death of the preceding, older one” (p. 318). Within advertising communication, too, the ‘observer’ and the ‘observed’ organize an inseparable entity – a double body. The ‘observer’ and the ‘observed’ are co-created simultaneously. Advertising cannot exist without the ‘viewer’ and the existence of the ‘viewer’ is defined by advertising. Therefore, both, the ‘observer’ and the ‘observed’ are not completed, closed-off, and isolated systems but open and unfinalized systems. These systems are situated in dialogic relationships with each other.

3.7.2.3 'Polyphony'

The polyphony of voices makes itself evident through heteroglossia. In her essay *Bakhtin and Popular Culture*, Mikita Hoy (1992) finds heteroglossia in style magazines, advertisements, comedy, popular music, fashion and art, because of the “deliberate fusion of high and low styles, politics, parody and pastiche, comic strip and literature” (Hoy, 1992, p. 766). This fusion of styles clearly reveals itself in advertising. Advertising brings together different, sometimes opposing notions, such as dogmatism and freedom, spirituality and sensuality, and ‘low’ and ‘high’ styles (Batkin, 1967). Advertisements sometimes use a parody of other advertisements, borrow themes from each other (e.g., advertisements for Nike (2005), have borrowed ideas from an earlier Dove campaign on Real Beauty (2004)), mix different genres of cinematography (horror, thriller, comedy and romance), and give references to the works of famous painters (e.g., Manet, Rubens, da Vinci and Mucha (Brown, Stevens & Maclaran, 1999, p. 13).

Thus, one can hear different voices ‘within’ an advertising text: these are the voices of different times (the past and the present), genres (horror, thriller, comedy and romance), other advertisements, inanimate objects, readers, and so on.

3.7.2.4 The 'Chronotope'

Hoy (1992) considers youth as the chronotope of popular culture. She provides a chronotopic analysis of *The Face* magazine,

[The] permanent existence in a vacuum of youth-time resembles a kind of generic whole which Bakhtin in his studies on the novel refers to as the chronotope (space-time: according to Bakhtin every entry into the sphere of meaning is accomplished only through the gates of the chronotope). In the novel, the chronotope can take a variety of forms – Bakhtin mentions chronotopes of the road, the threshold, the castle, the family idyll. The Face figures an eternal chronotope of youth, of youth adventure, the folkloric conception of the idealized

beginning, youth idyll with its magic costumes and accoutrements-cosmetics, fashionable clothes, pop music, certain brands of cigarettes, and so on. The youth idyll presented by *The Face* is a characteristic of folkloric time charted against the back-ground of the reader's own, contemporary perception of time (Hoy, 1992, p. 779).

As one can see, for Hoy (1992) youth-time in *The Face* magazine resembles the chronotope. But there is an inconsistency between Hoy's view of the chronotope and the Bakhtinian perception, which, as Hoy herself notes, is the intersection of both time and space dimensions. For this reason, according to Bakhtin, youth by its conventional meaning cannot be a chronotope. Hoy understandably exaggerates the importance of time by downgrading the factor of space because Bakhtin (1994) writes that time is "the dominant principle in the chronotope" (p. 86). Following the Bakhtinian analysis of Greek Romance, one can see that Bakhtin (1994) defines the chronotope of Greek romances as "*an alien world* in adventure time" (my emphasis, p. 102). What Hoy (1992) has omitted in her study is the dimension of space or, to be more precise, the description of "youth idyll with its magic costumes and accoutrements-cosmetics, fashionable clothes, pop music, certain brands of cigarettes" should have been identified as things that are organized by *The Face* in a particular discourse of youth-space. Although the importance of place in the photoshots of *The Face* should not be forgotten. One can argue that the reason for such an error in interpreting youth as a chronotope is that today's person defines his or her image according to time. The idealization of youth is reflected in present-day literature, TV shows, films and advertising. Bakhtin (1994) claims the chronotope "determines to a significant degree the image of man in literature" (p. 85). The image of a contemporary man in *The Face* might be determined by youth, but it is a mistake to reduce popular culture to the case of one particular magazine.

One should remember that the chronotope does not exist in ‘itself’ but it is always the chronotope of something or someone, for example the chronotope of the road, the chronotope of a story, or the chronotope of Bakhtin’s life. Holquist (1994) explains;

Like the utterance, chronotope is not a term that can be invoked “in general”. It must be a chronotope *of* someone *for* someone *about* someone. It is ineluctably tied to *someone who is in a situation* (p. 151).

Therefore, the chronotope of *The Face* magazine can be defined by Hoy as *youth-time in youth-space*, although any other ‘observer’ may perceive the chronotope of *The Face* in different way.

As mentioned above, Holquist (1994) proposes that the concept of the ‘chronotope’ “must be treated “bifocally” (p. 113). The previous section has displayed how the chronotope can be used as a ‘zoom lens’ for investigating the ‘intra-textual world’. Best’s analysis of Manet’s paintings and Flaubert’s novels is an example of the chronotopic analyses where the chronotope is used as a ‘zoom lens’. This section continues exploring how the chronotope can be used as a ‘zoom’ lens by offering to the readers’ attention an analysis conducted by Cuevas (2006).

In his article, *The Immigrant Experience in Jonas Mekas’s Diary Films: A Chronotopic Analysis of Lost, Lost, Lost*, Efren Cuevas (2006) looks at the narrative of film through the experience of time and space by Jonas Mekas. Mekas is the creator of a film wherein he records a diary and shares his experience of being a Lithuanian immigrant in America. Cuevas (2006) demonstrates how the experience of the immigrant Mekas is expressed through the temporal and spatial axes of the film. His analysis is valuable for this study because it can help develop a chronotopic approach to advertising analysis.

Cuevas (2006) perceives the street as one of the film's chronotopes. He thinks that the chronotope of the street resembles the chronotope of the road as described by Bakhtin (1994) in his book *The Dialogic Imagination*. These chronotopes share the same characteristics: random encounters, intersection of people of "all social classes, estates, religions, nationalities, ages" and the "collapse of social distances" (Bakhtin, 1994, p. 243). Cuevas (2006) defines the chronotope of the street as "a place where people may stay or pass through but where no one establishes a home. It is a place with no owner, where no roots can grow" (p. 61).

Another chronotope brought to light by Cuevas (2006) is the chronotope of nature. It is close to the idyllic chronotope explained by Bakhtin (1994). Human life is connected to the life of nature. Nature, for Cuevas (2006), is associated with "paradise," "space not marked by temporality" and linked to childhood and play (p. 66). The chronotope of nature as well as the chronotope of the street are examples of chronotopes which serve as a 'zoom' lens. The concept of the chronotope has been applied to the advertising field, but has been used as a 'wide-angle lens'.

3.7.3 Application of Bakhtinian Concepts to the Advertising Field

Bakhtinian concepts have found reflection in a few studies on advertising by Brown, Stevens and Maclaran (1999), Brown (1998), Cook (2001) and Boje, Driver and Cai (2005).

3.7.3.1 The 'Chronotope'

The use of the chronotope to analyze advertising has received the specific attention of only two studies (Brown, 1998; Brown, Stevens, and Maclaran, 1999) and some important aspects of the chronotope seem to be overlooked even in these. Brown's analysis of the advertisement for Moët and Chandon champagne is an exemplar of the

use of the chronotope as a ‘wide-angle lens’, that is as ‘a fundamental tool for a broader social and historical analysis’ (Holquist, 1994). Brown (1998) studies the relation between the advertisement and its times, the chronotopes of the ‘extra-textual world’, rather than chronotopes of the ‘intra-textual world’,

If we ask ourselves about its position or setting in time and space, the answer is far from clear. It is a contemporary advert that refers us back, stylistically at least, to the dog days of the late nineteenth century, an era that has much in common with our own decadent postmodern times [...]. In terms of content, we are catapulted back some 250 years to the establishment of the company and, more, to the point, to the indeterminate, archaic, prehistorical past of the ancient world, or, rather, to the ancient world as we imagined it to be [...]. Our spatial coordinates are equally imprecise, since this is an advertisement for a manufacture of French champagne, which appeared in British magazines, employing the techniques of a Czech artist (Brown 1998, p. 140).

And earlier in the same study, Brown says that “the copy is also an allusion to the manifold sex scandals that occurred at around about the time of Moët’s advertising campaign” (p. 138). From these passages it becomes obvious that Brown (1998) analyses the advertisement for Moët and Chandon champagne in relation to historical time. He identifies the traces of the events that happened in different times and spaces, finding the traces of different centuries, cultures and artistic influences.

Another case of applying the chronotope as ‘an optic for seeing at a distance’ is the chronotopic analysis of the Powerscourt Townhouse Centre in Dublin conducted by Maclaran and Stevens (1998). The authors claim that the Powerscourt gains its utopian effect by “distancing itself from the present” (p. 175). “It conveys the impression [...] of entering and leaving time in a spatio-temporal haze where the centuries are confused” (Maclaran & Stevens, 1998, p. 178). It can be seen that the time/space matrix of Powerscourt is studied in the same way as the advertisement for Moët and Chandon champagne, in relation to historical time. Thus, the chronotope has been used as a ‘wide-

angle lens' for analysing the advertising narrative. These analyses do not inform us much about the functions of chronotopes of the 'intra-textual world', a relationship between chronotopes of the 'intra-textual world' and 'real-life' chronotopes, ways advertising agencies utilize 'public' space, and how representation of the time/space matrix encapsulates in itself certain ideologies. These issues will be discussed in Chapter IV.

3.7.3.2 The 'Grotesque Body'

In their essay *Fiction and Humor in Transforming McDonald's Narrative Strategies*, David Boje, Michaela Driver and Yue Cai (2005) illustrate "how corporations may use narrative fiction to develop dialogic imagination and novel voices in strategy narratives". This view is based on strategy as a narrative; "strategy serves as the grand narrative through which the organization's epic journey-away from weaknesses and threats toward strengths and opportunities (Barry & Elmes, 1997) is told" (p. 199). For this purpose, they focus on the case of the McDonald's corporation. Taking for a premise that strategy is a type of narrative, the authors assume that "strategy is a dialogical rather than a monological narrative, that is, a co-construction of various voices rather than one singular voice of some strategist for example" (Barry & Elmes, 1997, as cited in Boje, Driver & Cai, 2005, p. 195). According to the authors of the article, the dialogic imagination "allows corporations to transform strategy through a multiple voices and competing definitions (heteroglossia)" (p. 199). The degradation and regeneration that happens through grotesque humour "in the fictitious sphere allows for transformation in reality" (p. 200). The image of the McDonald's corporation is expressed through the images of the analyzed video characters (in a 30-minutes cartoon

Have Time Will Travel, produced by Klasky/Cuspo and sold on videotape at the restaurant chain). In one of the cartoons,

Ronald (clown-like leader of the gang, wears red and white shirt and socks, and has a yellow jumper, with a M over his heart, and it says Ronald on his back; can transubstantiate one material into another) goes on an adventure with his friends. These friends are themselves transfigured in some way as they represent various foods who as characters have risen from being dead meet. [...]. In this adventure, Ronald and his friends travel in a time machine to a prehistoric land where a huge dinosaur eats their time machine. To save the day Ronald blows up a small burger into a giant patty, the size of mini-McDonald's restaurant, in which he and his friends hide. Then they are eaten by a T-Rex as the giant burger is swallowed whole into the belly of the beast and travels coffin-like down to the belly floor. There the gang finds their time machine and fly out of the T-Rex, presumably through the digestive tract and out the back end to safety and back to their own time (Boje, Driver and Cai, 2005, p. 201).

In this 30-minutes video there are many images of rebirth and transformation, for instance, a burger transforms into a huge patty, and later it transforms from a dinosaur meal to excrement and the characters rise from the dead. Through such grotesque imaginary and figures of transformation, McDonalds is able to transform its own strategic narratives. That is, “strategic transformation is enacted narratively in and through its corporate fiction regenerating and revitalizing existing strategic narratives” (p. 195). This regeneration and transformation enables McDonalds strategy to cope with criticism directed against McDonalds corporation, with “competitors and McDonaldization foes [who] may seek to undermine its strength or even contest its identity” (p. 201). Grotesque imaginary helps McDonaldland to be reborn and to “rise from the ashes” (ibid).

3.7.3.3 ‘Polyphony’ and ‘Heteroglossia’

Polyphony in advertising is manifest in many voices ‘within’ and ‘outside’ the advertising text. Although, it is not possible to draw a clear-cut borderline between ‘within’ and ‘outside’ the text because the border between various actors involved in the

advertising message creation process is vague. But this division is used to facilitate the demonstration of the relations between various actors involved in advertising communication in the diagram (presented in Chapter VI). The voices ‘outside’ the advertising text are constructed of the voices of the ‘sponsor’, the ‘agency’, the ‘tested consumer’ and the ‘actual consumer’, and the voices ‘within’ the text are organized by the voices of the ‘endorsers’, ‘inanimate objects’, the ‘medium’, etc.. The passages below display how other researchers examine voices presented ‘within’ the text (Chapter VI provides a detailed analysis of voices within the advertising text).

In an advertisement for Moët & Chandon champagne, Stephen Brown, Lorna Stevens, and Pauline Maclaran (1999) reveal the voices of the present and the past. The advertisement contains the stylistic particularities of the creators of the advertising team and the manner of Alfonse Mucha (1860 - 1939), a celebrated late nineteenth – century artist (Brown, Stevens, & Maclaran, 1999, p. 13). The voice of Alfonse Mucha is one of the voices of the past. The advertisement for Moët & Chandon, stylistically, binds together voices of the past with voices of the present. The interconnection of these voices can be also viewed in the advertisement for Yves Saint Laurent which makes use of Manet’s *Luncheon on the Grass* (1863). Barb Cutler (2001) demonstrates how the voices of the past and the present interweave within different texts. Edouard Manet borrowed the arrangement of the figures for his painting *Luncheon on the Grass* (1863) (Appendix C) from a famous engraving, the *Judgment of Paris* by Raimondi (Appendix D) after a work by Raphael (Cutler 2001). Two years later, in 1865, Claude Monet (1840 – 1926) creates a painting with the same title. Picasso also creates a number of images based on Manet’s painting. Images reminiscent of Edouard Manet’s characters are then used on a *Bow Wow Wow* (1981) album cover. The work of Manet is also imitated in the

illustrations of comic books, and magazines (e.g. the work *Mrs. Manet Entertains in the Garden* (1988) by Sally Swain, *Esther and Her Manet Man* in The Radio Times) (Cutler, 2001) and, furthermore, the same theme appears in the advertisement (Appendix E).

Another voice presented ‘within’ the advertising text is the voice of the ‘inanimate object’. For Eva Stadler (2003) the voices of inanimate subjects represent the voices of the social environment. In her article, *Bresson, Dostoevsky, Bakhtin: Adaptation as Intertextual Dialogue*, she analyzes the film *Le Diable Probablement* (1977) by Robert Bresson and shows that the streets and the buildings of the Seine are also part of the story of the four young characters (Stadler, 2003, p. 19) and that they also have voices. Stadler (2003) extends the concept of ‘polyphony’ by drawing attention to the sounds created by cars, falling trees, vacuum cleaners and the tinkle of coins, which represent modern society (p. 20). Because of all these voices “the human voice is either barely audible or contemptible” (ibid).

Another way of distinguishing the voices of inanimate objects is revealing metaphorical expressions, symbols and associations which are widely used in advertising. In his essay *Polyphony in the Paintings of M.K. Čiurlionis*, Fedotov (1995) examines the concept of ‘metaphor’. Metaphor “is based on an unnamed comparison of one subject with another subject” (p.53). For example, the glass and the unopened bottle of Champaign in the advertisement for Moët & Chandon appear to be a metaphorical expression of libidinal subjects (Brown, Stevens and Maclaran, 1999, p. 14). Lakoff and Johnson (1980) underline several aspect of metaphor, from which I might select two of them as most useful for the purposes of this study. First, “metaphor consists of a source and a target domain such that the source is a more physical and the target a more abstract

kind of domain” (as cited in Kövecses, 2005, p. 6). Second, “the relationship of the source and the target is such that a source domain may apply to several targets and a target may attach to several sources” (ibid). In the example, ‘love is a journey’, ‘love’ is the target domain and ‘journey’ is the source domain. But ‘journey’ can be also applied to ‘life’ as well as ‘love’ being also associated with ‘hunting’, ‘struggle’ or ‘flying’ (Kövecses, 2005, p. 3). Thus, a metaphor contains several voices. In his work *Forms of Time and of the Chronotope in the Novel*, Bakhtin himself uses the term ‘chronotope’ as a metaphor. As aforementioned, he borrows the term from Einstein’s Theory of Relativity (p. 84) and from psychologist and scientist, Aleksey Ukhtomsky (p. 153). In his work, Aleksey Ukhtomsky (1875-1942)

has been attracted to the idea that time played a role in efforts made by the individual organism to arrange priorities among the various stimuli competing for its attention. His concern for how time/space categories served to govern relations among sensory and motor nerves was tied to another of his research interests: the quest for a cortical “system of systems”, or the “dominant”, as he called it: the faculty that was able to select from the many responses a human body *might* make in a particular situation the *one* response that would actually be chosen” (emphasis in original, Holquist, 1994, p. 154).

Thus, there are several voices that can be identified in the Bakhtinian term ‘chronotope’: it contains the traces of the chronotope from Einstein’s Theory of Relativity and from Ukhtomsky’s Theory of the dominant. Freedman (1994) says that the use of such techniques as metaphor, analogy, and simile is enabled by intertextuality (p. 162).

The term intertextuality was coined by Julia Kristeva (Moi, 1986) and based on the work of Mikhail Bakhtin (Kristeva, 1969/1986). Originally, the term referred to the relationship between texts of a certain time and place and suggested that any text draws, to some extent, on a variety of (text-based) sign-systems, such as poetry, novel prose, academic discourse, etc. The term has also come to refer to the connections made by a reader to other texts read by that person in the past (Ashley, 1989). Therefore, intertextuality might be said to refer to the conceptual space between texts. That is, it concerns the relationship between texts, rather than a single text, isolated from other texts (Freedman, 1994, p. 162).

Thus, the Bakhtinian use of the metaphor of ‘chronotope’ displays the relationship between texts of various times and spaces, and the polyphonic nature of the language and a word. Advertising pictures may function like a language because they also can be used to communicate and persuade (McQuarrie and Mick, 2003; Phillips and McQuarrie, 2004). Therefore, advertising pictures and images, too, contain the voices of various times and spaces which are situated in dialogic relationships with each other. Thus, advertising images are also polyphonic.

Polyphony in advertising texts is created by the multiplicity of various voices. But looking at advertising from the perspective of power relations, Guy Cook (2001) poses the question “whether the apparent interplay of voices is illusory, masking a monologic discourse, in which many voices are dominated by one” (p. 188). Maclaran (1999) is certain of the monologic nature of the advertisement for *Moët & Chandon*, “This monoglossian advertisement privileges only the male voice; its inherent patriarchal power plays are obvious” (Brown, Stevens, Maclaran, 1999, p. 17). There are many voices involved in the advertising message creation process which organize polyphonic advertising and it is impossible to identify the permanently dominant ones. For example, Maclaran omits the presence of the voice of the ‘reader’. Therefore, the question arises, “Is the voice of Maclaran dominant or that ‘male voice’ which Maclaran positions as prevailing?” Maclaran is one of the readers amongst a vast number of possible readers. It is apparent that the same article includes the voices of other authors: Brown and Stevens. They define the dominant voices ‘within’ advertising text in different ways. Besides, I, as the author of this dissertation, give my own interpretation of the advertisement and define the ‘dominant’ voices in a way which differs from Brown, Maclaran and Stevens. Therefore, the dominant voice can never be defined firmly. Another question which may

occur is, “Can the voices within advertising communication be ‘silenced’?” Let us assume that the ‘agency’ has not involved the ‘tested consumer’ or the ‘focus group’³³, yet, the voice of the ‘tested consumer’ still will be present because, for example, the ‘sponsor’, as the initial audience of the advertising message, can also enact the role of the ‘tested consumer’ because the agency presents one or a few advertising copies to the ‘sponsor’. It becomes apparent that advertising cannot be monologic and there can be neither permanently ‘suppressed’ nor permanently ‘dominant’ voices. The next section suggests a more detailed examination of this issue.

3.8 The ‘Dominant’ and ‘Silenced’ Voices. “Who Is Included and Who Excluded”³⁴?

The potentials of great works and genres are really *there*, even if they are necessarily hard to detect.

Gary Saul Morson

The answer to the question, “Who is included and who is excluded?” depends first of all on how ‘self’ perceives ‘self’ and on how ‘self’ constructs ‘other’. In order to shed light on this issue I would like to give an example. Are the voices of women silenced or are they in power in the advertisement for Armani *Code*? Some may say that the voices of women are in power, some may say that the voices of men are in power, and others may say that the ‘viewer’ defines which voices are in ‘power’ and which voices are ‘subjugated’, therefore the voice of the ‘viewer’ is in power. But what do such notions as ‘power’ and ‘subjugation’ mean? The understanding of the notion of ‘power’ may vary from one person to another: power can be perceived as domination, as creative and productive phenomenon, as control, as oppressive force, etc. This is why if one thinks that the voice of the ‘viewer’ is in power, another may absolutely disagree with such a view because her or his understanding of the very notion of ‘power’ is completely different. Thus, one cannot state firmly which voices are permanently ‘silenced’ and

which one are permanently ‘dominant’, but one can state firmly that these voices are in permanent flux.

Another example which can clarify the issue of dominant and silenced voices examines the voices of women in Bakhtinian discourse. Some researchers may claim – and indeed they have claimed – that the voices of women are ‘silenced’ in Bakhtin’s studies (Bauer, 1988; Booth, 1982; Dentith, 1995). Bakhtin “wrote mainly about canonical male authors, [...] and was conspicuously silent about feminism and the social effects of gender difference” (Glazener, 2001, p. 155). Yet, some researchers think that Bakhtinian thoughts have certain attractions for feminist theory. Glazener (2001) underlines two such attractions,

First, his assertion that literature represents a struggle among socio-ideological languages unsettles the patriarchal myth that there could be a language of truth transcending relations of power and desire. Second, Bakhtin’s insistence that words and discourses have socially differential significance implies that linguistic and literary forms are necessarily shaped by the gender relations that structure society (p. 155-156).

Glazener (2001) provides a feminist analysis of Gertrude Stein’s novel *Three Lives* (1909) and appropriates for this task Bakhtin’s concepts of dialogic novel and carnival, although not without re-contextualization.

It is also important to draw the reader’s attention to the ambivalent nature of women that is emphasized by Bakhtin (1984),

We must note that the image of the woman in the ‘Gallic tradition’, like other images in this tradition, is given on the level of ambivalent laughter, at once mocking, destructive, and joyfully reasserting. Can it be said that this tradition offers a negative, hostile attitude toward woman? Obviously not. The image is ambivalent (p. 241).

Bakhtin (1984) views the image of the woman as representing the ‘lower bodily stratum’ that degrades and debases, but at the same time, regenerates and gives birth (p. 240). The

perception of the voices within text depends on the ‘observer’ who occupies a particular position in the time/space matrix. As Booth (1982) notes, “the ‘popular comic tradition’, was in no way simply hostile to women, though it provides plenty of material that may look sexist when viewed out of context through *modern eyes*” (my emphasis, p. 62). Bakhtin’s works, viewed by contemporary critics, might be found sexist, anti-feministic and to exclude the voices of women, while the same studies, viewed by Bakhtin’s contemporaries might be considered pro-feministic, listening perhaps too attentively to the voices of women. Interestingly, after all the arguments that Booth (1982) builds on the ambiguity of the Bakhtinian (as well as Rabelaisian) position towards women he concludes that the voices of women are excluded from Bakhtinian dialogue (Booth, 1982, p. 61). Booth (1982) imagines that someone may say that, “Bakhtin, otherwise a subtle critic of ideologies and pleader for a dialogic imagination, has largely excluded women from the dialogue” (p. 67). This conclusion in fact is contradictory in itself, because a dialogic imagination implies dialogue between self/other, and consequently, between man/woman. The existence of one entity, within Bakhtinian dialogue, is impossible without the other. Therefore, the voice of women cannot be excluded from Bakhtinian dialogue. Moreover, Morson (1991) asserts, “Current criticism likes to denounce ethnocentrism but it is typically guilty of what might be called *chronocentrism*. The values of all other times are deemed faulty, but we are at last in position to judge authoritatively the prejudices of the past” (emphasis in original, p. 1086). Chronocentrism implies the judgment of the writers of the past according to present values and “the political prejudices of the moment” (ibid). Thus, censuring Bakhtin or Rabelais as anti-feminist in a way is a sign of chronocentrism. Bakhtin believes that time is open and “the world is open and free” which means that “the

ultimate word of the world and about the world has not yet been spoken” (Bakhtin, 1984, p. 166). There is always a potential that various voices will be brought forward.

For Bakhtin, “language is not a neutral medium that passes freely and easily into the private property of the speaker’s intentions; it is populated - overpopulated - with the intentions of others” (Bakhtin, 1994, p. 294). Text is filled with a variety of voices and it depends on an ‘observer’ which voices to distinguish among the heteroglossia of voices (the voices of different gender, professions, individuals, nationalities, religions, etc.). The ‘observer’ him/herself speaks with his own “collection of languages, of words-laden-with-values” (Booth, 1982, p. 51), with his or her own ideology. Therefore, the interpretation of voices varies from one viewer to another as each viewer occupies a unique position in the time/space matrix and has his or her own ideology. Moreover, an author’s work is written in language which carries all those ‘intentions of others’ of which she or he may not be even aware. Thus, as any text is ‘unfinalized’, there is always what Morson (1991) calls ‘potential’ for detecting more insights and more voices of others. Each ‘observer’ is responsive to particular voices and reveals particular ‘potential’ within the text and it is important to realize that “the potentials of great works and genres are really *there*, even if they are necessarily hard to detect” (emphasis in original, Morson, 1991, p. 1088). Here, it is important to note, that saying there are no permanently dominant and permanently silent voices does not imply that there is no struggle within dialogue. There is the struggle to exclude, subordinate and silence, but this struggle does not lead to actual exclusion rather the struggle to exclude could result in power differences in a reading.

This chapter has conducted a brief overview of those works that use Bakhtinian concepts in various fields and has taken into consideration some thoughts valuable for

the issues related to advertising analysis and advertising communication. The next chapters demonstrate how Bakhtinian concepts can be used for providing insight into the theory of interactive advertising and explain the dynamic process of advertising communication.

Chapter 4

THE ‘CHRONOTOPE’ AND ‘INTERACTIVE’ ADVERTISING

As demonstrated (in Chapter III) the advertising chronotope can be used as a ‘zoom’ and ‘wide-angle’ lenses. In the first case, the advertising chronotope can be viewed as an artistic tool which has representational power, the power to ‘materialize’ the advertising message. But how exactly can chronotopes ‘materialize’ the message? What are the functions of the advertising chronotope? What is the relation between the chronotopes of the ‘intra-textual’ and ‘extra-textual’ worlds? To answer these questions the study brings to its assistance two methods. It presents interpretive analysis of the chronotope of the ‘intra-textual’ world of ambient and print advertising and explores the relations between the chronotopes of the ‘intra-textual’ and ‘extra-textual’ worlds.

4.1 Interpretative Analysis: The ‘Chronotopes’ of the ‘Intra-Textual’ World of Ambient Advertising

Ambient advertising refers to advertisements embedded in ‘public’ spaces such as bus stops, cafes, public toilets, shops, transportation vehicles, store floors, park benches, telephones, buildings, gas pumps, and elevator walls among other types of spaces. Hackley (2001) describes ambient advertising as “inserted into localized situations such as on bus tickets, shopping trolleys, steps in tube stations, beer mats, litter bins and petrol pump nozzles” (p. 114). This description is reminiscent of experiential marketing

which Klein (2000) describes as advertising which penetrates everyday life and space: “sticker ads on pieces of fruit promoting *ABC* sitcoms, *Levi*’s ads in public washrooms, corporate logos on boxes of *Girl Guide* cookies, ads for pop albums on takeout food containers, and ads for *Batman* movies projected on sidewalks or into the night sky” (p. 12). Similarities between ambient and experiential marketing are to be expected as ambient advertising is “a close relative of experiential marketing” (Moor, 2003, p. 45-46). In this study ambient advertising is conceived of as advertisements which are “placed in everyday spaces rather than conventional advertising media” (Moor, 2003, p. 45-46).

Advertising agencies manipulate chronotopes of ‘public’ space to their advantage as they use these places and their characteristics as the medium of their campaigns. Advertising companies turn the chronotopes of ‘public’ space into advertising chronotopes. The role of these chronotopes is to give body to the entire advertising message. Bakhtin (1994) asserts that “the chronotope makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins” (p. 250).

An event within the advertising narrative can become ‘materialized’ within the chronotope. A Bakhtinian understanding of ‘event’ is constructed through the long forgotten aspect of the Russian word event (*событие*, [sobytie]). Holquist (1994) brings the readers’ attention to the etymology of the word *sobytie*,

In Russian, “event” is a word having both a root and a stem; it is formed from the word for being – *bytie* (бытие) – with the addition of the prefix implying sharedness, “so-,co-, (or, as we should say in English, “co-” as in co-operate or co-habit), giving *sobytie*, event as co-being. “Being” for Bakhtin then is not just an event, but an event that is shared. Being is a simultaneity; it is always *co-being* (p. 25).

The meaning of an event is explained by Holquist (1994) by drawing a parallel with Einstein's explanation of event,

For Einstein there is no chronology independent of events. The movement of the clock's hands, if that movement is to be an event – if it is to mean anything to a human being perceiving it – must always be correlated with something happening outside the clock. An event, in other words, is always a dialogic unit in so far as it is a *co*-relation: something happens only when something else with which it can be compared reveals a change in time and space (p. 116).

For the chronotope of 'public' space, such as a bus stop or zebra crossing, to become the advertising chronotope, it should be in *co-existence* with viewers and it should acquire meaning for them. The advertising message wants to be heard, viewed and understood by customers. It wants to share the same space and time with viewers in order to become an event within the narrative constructed by viewers.

The chronotope is the "place where the knots of narrative are tied and untied" (Bakhtin, 1994, p. 250), and where the turning point of the story occurs. It can be the chronotope of meeting, searching, separating, etc. which may be 'materialized' on the street, bus stop, zebra crossing, etc.. Such is the representational function of the advertising chronotope. Thus, advertising chronotopes can be characterized as *where/when the advertising message becomes an event in the viewers' self-narrative and so, materializes the advertising message within the time/space matrix.*

One ambient advertisement chooses to use a road-side stop sign for conveying an anti-smoking message (Appendix F). Thus, the advertising agency manipulates the chronotope of the road and uses it to its own advantage. This manipulation is achieved by introducing a new element into an existing chronotope of 'public' space, such as the zebra crossing. The zebra crossing can be described as the place of "random encounters, collision and interweaving for different groups" (Cuevas, 2006, p. 61), which is

consistent with the chronotope of the road described by Bakhtin (1994). The stop sign which is dressed up by the advertising agency to look like a cigarette is embedded in the chronotope of the road. The chronotope of the road makes the advertising message concrete and makes it take on 'flesh'. The message offers a choice to a viewer: to stop or to continue smoking. This choice creates a movement in the time/space matrix. By doing so it charges the time/space matrix with value. By colliding the 'public' narrative of the stop sign in the zebra crossing and the 'private' narrative of the viewer it guides the viewer to the message of the advertisement which is to stop smoking. It is apparent that this is not only a relationship between time and space but time and its value and space and its value within the time/space matrix which is used to bring viewers' attention to a specific message.

The road is a place of random encounters; where "people who are normally kept separate by social and special distance can accidentally meet" (Bakhtin, 1994, p. 243). Thus, advertising placed within the chronotope of the road can reach people of different social classes, ages, genders, and religions, fulfilling the purpose of the antismoking campaign. The advertisement becomes a part of not only specific space and time but, also a part of various "human fates and lives" (Bakhtin 1994, p. 243). The stop sign becomes the advertising message within the time/space matrix. In the anti-smoking advertisement which is placed in front of the zebra crossing, the advertising message is part of the chronotope of the crosswalk. Thus, the chronotope of the crosswalk, a 'public' space, turns into the advertising chronotope within 'public' space. The message tells the viewer that the consequence of smoking is like the consequence of not paying attention to a stop sign at the zebra crossing: you may not only hurt yourself, but you could be hurting others.

In another example of ambient advertising, this time for a wrist watch (Appendix G), the safety handle on a bus is transformed into a wrist watch. The space is shared between the bus passenger and the advertisement: the passenger becomes a part of the advertisement and the advertisement becomes an extension of the passenger's hand. The advertisement and the viewer are intertwined for a specific duration of time within the chronotope of the bus. This use of space within the bus creates an advertising chronotope for the wrist watch company. If the advertising message turns into an event within the bus passenger's self-narrative, the bus becomes the advertising chronotope. In this case the advertising message becomes 'materialized' in a quite literal sense. The advertising message intrudes into the private space of passengers by interacting with their bodies.

For a period of time bus passengers become dependent on the advertisement because their safety is partially in the hands of the advertisement. The handle which is supposed to provide safety in a moment of crisis and may play a crucial role in the passenger's destiny in an emergency is used as an advertising medium. In the chronotope of the bus the fate of the viewer depends on the advertisement. This illustrates the significance of advertising chronotopes as they fuse with 'real-life' chronotopes. Thus, time becomes the factor being advertised and experienced, in the same way that safety both, public and private, collapse into each other.

4.2 Interpretative Analysis: The 'Chronotopes' of the 'Intra-Textual' World of Print Advertising

Bakhtin (1994) describes several chronotopes within literary texts that we may find within advertising texts as well. The table below compares Bakhtin's comments

regarding chronotopes to be found in literary texts with my analogues for advertising chronotopes.

Table 2: Literary and Advertising ‘Chronotopes’

The Literary Chronotope	The Advertising Chronotope
Adventure-time: “all moments of this infinite adventure-time are controlled by one force – <i>chance</i> ” (Bakhtin 1994, p. 94). Nonhuman forces such as fate, gods, or villains take all the initiative.	Adventure-time: e.g., a product or service is given by some force “suddenly” and “just in time”. Initiative does not belong to the characters but to some other forces.
The chronotope of the road: it is usually associated with random encounter. “People who are normally kept separate by social and spatial distance can accidentally meet” (Bakhtin 1994, p. 243).	The chronotope of the road: e.g., a product/service initiates an accidental meeting between characters and defines their fates.
The motif of transformation: it shows “how an individual becomes other than what he was” (Bakhtin 1994, p. 115).	The motif of transformation: e.g., a product/service helps advertising characters to become happier, healthier, younger, more attractive, successful, etc.
Idyllic chronotope: there are several types of idylls: “the love idyll [...]; the idyll with a focus on agricultural labour; the idyll dealing with craft work; and the family idyll” (Bakhtin 1994, p. 224).	Idyllic chronotope: e.g., a family idyll is created with the help of a product/service, which brings together family members, creating the atmosphere of happiness and a unification with nature.
Chronotope of threshold: “places where crisis events occur, the falls, resurrections, renewals, and epiphanies, decisions that determine the whole life of a person” (Bakhtin 1994, p. 248).	Chronotope of threshold: e.g., a product or service creates a paradigm shift in lives of advertising characters. The choice of a particular product creates a great change.

For purposes of illustration, this study reveals the significance of the chronotope within the print advertisement for the Audi Q7 (Appendix H). In developing our

understanding of the chronotope of the ‘intra-textual’ world of print advertising, the interpretive method is employed. Following Holquist’s analysis, this research tries to define story and plot within the advertising narrative in order to identify the advertising value of the chronotope of the ‘intra-textual’ world. Although, stories and plots of the advertisement vary from one ‘observer’ to another this study suggests one of the possible interpretations of the advertisement for the Audi Q7 and demonstrates how the chronotopic analysis of an ‘intra-textual’ world can be conducted for print advertising.

In the advertisement one sees a young woman who has stopped on the zebra-crossing to look at a car which stands out against the background of the pale environment. But because the dog’s leash is tightly pulled one may assume that the dog stopped on the zebra-crossing to look at the car, slowing down the movement of its owner. It is hard to determine if the dog is fascinated by the appearance of the car, angry, threatened, or ready to challenge the car and protect its owner. The pedestrians have to cross the road and let the car pass but all three figures are ‘frozen’ in a moment before they will proceed on their ways. This is how the motif of meeting is represented in the advertising narrative: the three entities are encountering each other. The moment and the space of this happening construct the chronotope of meeting; in other words, ‘when’ and ‘where’ this encounter happens organizes the chronotope of meeting. In this advertisement the motif of meeting is taking place at a zebra crossing and can be characterized by an unexpected sudden encounter, a chance meeting of the woman and the dog with the car.

It is interesting to compare the presented story with the story created by the DDB Milano advertising agency (although, the readers are the co-authors of the advertising message). The following extract is taken from the letter (which has been addressed to me) of creative director of the advertisement for the Audi Q7, Vicky Gitto,

The creative mechanism applied to these executions was the “extreme consequence” so the car is bold, beautiful and charming that all the rest Go Pale. The dog is only to humanize and adding a touch of irony, in a very stylish [...] treatment. The protagonists were only the car, the woman and the dog, because we didn’t want to lose concentration on the message. The car is the only protagonist with a bit different colour, just for underlining again the main protagonist. The style of the woman was very well designed, because Audi is a brand for design lovers, if you look at this ad from a graphical point of view it is clean and cool like an ipod or most of the modern design (Vicky Gitto, Group Executive Creative Director, DDB Milano, Italy, personal communication, 29 December, 2008).

The modern dimension of time and space defines the advertising character: a stylish, fashionable, modern person. The chronotope of meeting, which is organized by the intersection of modern time and space, possesses new meaning: it is an encounter with an inanimate object, with a commodity. The particularity of this motif (meeting with a commodity) within the consumer’s narrative defines the advertising chronotope.

As we can see, print advertising can have many possible stories as well as plots. As aforementioned, plot differs from story. Although, “both include the same events, [...] in the plot the events are arranged and connected according to the orderly sequence in which they were presented in the work” and “the story is ‘the action itself, ... [the plot is] how the reader learns of the action” (Tomashevsky, 1965, p. 67). It is not possible to tell with full certainty, for instance, if the dog stopped first to look at the car or its owner or the driver stopped the car first as she or he saw the passing pedestrians. There are many possible plots as well as stories. But the motif of meeting, in this particular advertising, remains intact: no matter what plot and what story is constructed by the observer, the motif of meeting is recognized. Therefore, the advertising chronotope within this particular advertising can be defined as the zebra crossing where the encounter happens.

Holquist (1990) in his discussion of novels suggests identifying the chronotope by overlapping plot and story. In the course of analysis of print advertising, it became clear that there are a number of possible plots and stories that can be constructed by the viewer. The ‘agency’ though may direct the course of plot and story created by the viewers, for instance, by keeping some element(s) of the advertising campaign within the frame of one theme (and indeed, this strategy is widely practiced by advertising agencies). A series of ads are unified by “some element that weaves a thread of continuity” (Parente, et al., 1996, p. 14). For example, in the advertising campaign for JBS underwear a series of print advertisements and the viral commercial are unified by one element: the advertising company uses female models to display man’s underwear. In this why, using a unifying element, the agency may direct the course of plot and story constructed by the viewers.

The advertising chronotope also provides a means to examine the relation between chronotopes of ‘intra-textual’ and ‘extra-textual’ worlds. Holquist (1990) writes that “literary chronotopes are highly sensitive to historical change” (p. 112) and the same statement is applicable to advertising text. The advertisement for the Audi Q7 indicates the importance of the chronotope of zebra crossings in metropolitan areas in modern times.

The division between the chronotopes of ‘intra-textual’ and ‘extra-textual’ worlds is theoretical, in fact, they are intertwined and there is no clear borderline between them. The next passages demonstrate the relationship between the ‘intra-textual’ and ‘extra-textual’ worlds using the example of the advertisement for the Audi Q7. As stated, the chronotope can serve as a ‘wide-angle lens’ for revealing the relation of the advertisement to historical time/space. The advertisement for the Audi Q7 refers us back

to the late nineteenth century milieu by establishing connection with Anton Chekhov's story *Lady with the Dog* (1899) and Josef Heifetz's of the same name (1959). These intertextual layers allow one to recognize in the advertisement the love story of two people who met by chance: the young woman and presumably the person in the car. Of course, the modern setting of the advertisement for the Audi Q7 does not evoke the dramatic and nostalgic feelings of the story *Lady with the Dog*, but there is the same timelessness (Szogyi, 1964) and stillness as in the Heifetz film, the same feeling of the isolation of two lovers from the rest of the world (Porter, 1977). The modern setting of the advertisement for the Audi Q7 does not attempt to create the dramatic atmosphere of loss and nostalgia. The fashionable environment of the street is an artistic representation of the chronotope of the 'intra-textual' world: it is the threshold within the advertising narrative where the change is going to happen after meeting with the product. But in a broader sense, it is the threshold within the narrative of a human life where the change is expected to happen from 'I' to, what Belk et al. (1996) refer to, as the "myself-that-could-be" (as cited in Maclaran & Stevens, 1998, p. 175) or, better, the "enchanted, extended, engulfed" 'self' (Belk, 1998, p. 41). The chronotopic analysis enables one to identify the dialogic relationship between the 'intra-textual' and 'extra-textual' worlds.

The way the advertising narrative is interpreted depends on how one perceives time and space. One's perception of the time/space matrix is dictated by ideologies and values that dominate the certain point which is occupied by an 'observer'.

4.3 The 'Chronotope' and the Advertising Ideology

Any specific representation of the time/space matrix encapsulates in itself certain ideologies. Deltcheva and Vlasov (1997) deploy this argument by tracing the

correspondence between Stanislaw Lem's novel, *Solaris* (1961), and Andrei Tarkovsky's film version of it (1972). Their study illustrates how the differences between the personal ideologies of Tarkovsky and Lem are apparent in different constructions of time/space matrices in Tarkovsky's film and in Lem's novel. Lem has been displeased with Tarkovsky's interpretation of his novel and even wanted to discontinue his participation in the project. Lem's thinking, bringing attention to the 'limitations of human knowledge' differs from Tarkovsky's more 'universal humanitarian' philosophy (Deltcheva and Vlasov, 1997, p. 532). These differences demand different temporal and spatial organization;

The overall plot traces Kelvin's movement from outer space to the station, and from there to the ocean of Solaris. The movement aims at reinforcing what Johnson and Petrie [1994] define as "a critique of anthropocentric thinking, focusing on the limitations of human knowledge and the human intellect. . . the main theme is Kris's realization that the human values we cherish, such as love, have no significance or meaning in a universe that is probably organized along principles that we can never even begin to understand" [pp. 101-102]. The major deviation Tarkovsky undertakes in his film consists of a principal shift in the overall intention of the narrative prompted by the firm belief that love and human emotion have a primary meaning in the universe. The director, who also co-authored the script with Friedrich Gorenstein, radically changes the spatial directionality of the plot development. Instead of the unidirectional model employed by Lem – from outer space to the ocean, via the station – Tarkovsky introduces a ring composition (Deltcheva & Vlasov, 1997, p. 533).

The same tension between various voices and philosophies can be traced within the advertising system. Such tensions may arise, for example, between creative personnel and non-creative/management personnel (Hackley, 2003, 1999; Miles, 2007), between sponsors and agencies (Davies & Prince, 2005; Ghosh and Taylor, 1999; Miles, 2007; Morais, 2007; LaBahn & Kohli, 1997; Vasyuhin, 2007; West and Paliwoda, 1996) and within the creative team (McLeod, O'Donohoe & Townley, 2009; Young, C.E., 2000).

The reason for the tension between creative and non-creative personnel, such as between the account manager and the creative team, is that creative personnel are “artists” and account managers are in charge for clients’ “commercial concern” (Miller, D., 1997, p. 188). The tension can also occur between account planners and creative personnel. One of the reasons for this tension is that the input of account planners in the work can be “marginalized or excluded” (Hackley, 2003, p. 450). Account planners’ role in creative advertising development would never be acknowledged (Hackley, 2003, p. 449). Another reason for the tension between account planner and account manager and creative team may emerge, for instance, from the view that the “account planner” is

just a fancy name for the researcher whose rightful place is in the back office churning out reports that may, or may not, be used by the people doing the “real” business, the account manager and the creative team (Hackley, 2003, p. 449).

Underestimation of the account planners’ role may lead to a situation where account manager and creative team take control over the issues related to strategy and creative development leaving no room for the account planner’s input.

Tension can also appear within the creative team itself. For example, copy writers and art directors have different perspectives on creative development (Young, C.E., 2000). Moreover, class diversity within creative teams may generate what McLeod, O’Donohoe, and Townley (2009) call, “a creative tension”. That is, social differences within creative teams can lead to new ways of thinking and ideas that neither a “middle-class” nor a “working-class” employee could have produced alone (McLeod, O’Donohoe, & Townley, 2009, p. 1030). Thus, employees with different social background can complement each other and create effective working relationships.

The fundamental conflict between sponsors and agencies results from the sponsor’s desire “to protect a brand’s vulnerable market position” and “agencies’ more radical

creative preferences to gain them fame and fortune” (Davies & Prince, 2005, p. 17). The existence of strained relationships between agencies and sponsors becomes evident in Vasyuhin’s book *Creative Kitchen*. After conducting an interview with a Russian copywriter, Vasyuhin (2007) records all the responses of the visitors on the website devoted to advertising issues. This is a comment posted on the blog by a sponsor,

I expect advertising to be effective [...]. You, advertisers, do not have anything to lose. If an advertising campaign fails, so what? “I will not lose my job (thinks the creative director, here they are – the Cannes Lions), “We planned everything right” (thinks the media planner). And I have decreased sales (after the work of a big Moscow advertising agency with a pile of awards)³⁵.

The sponsor implies that sometimes agencies are only looking for their own benefit and acting entirely in their own interests.

Thus, each actor involved in the advertising system has his or her own philosophy and therefore, his or her own ideas of how the advertising story should unfold and how spatio-temporal matrices of advertising messages should be constructed.

The composition and the spatio-temporal dimensions of the advertising message are determined not only by the personal philosophies and ideologies of the actors engaged in the advertising creation process but also by the ideology of social and political systems. That is, in a broader social context, advertising uses the time/space matrix to convey certain messages and represent specific ideologies. Advertising functions under the modern time horizon set by capitalism with its laws of market exchange and economic calculation. The French historian LeGoff characterizes this time horizon as the ‘time of traders’ which replaced ‘God’s time’ (as cited in Roberts, 2001, p. 337). Economists of this modern capitalist system accept the Keynesian well-known phrase that “in the long run we are all dead” and that “the short-run is the only reasonable time horizon over which to operationalize economic and politic decisions” (Harvey, 1989, p. 420). The

eternal, unlimited time of God has been replaced by short-run, limited time under the ideology of capitalism where production and consumption have become the basis of economy. Within this ideology, 'youth' holds an important place, gaining an additional value as the most productive, energetic and consuming period of human existence. When human life-time is perceived as limited, 'youth' becomes an important period of this life-time; a period, during which an individual and society spends their time for the things that are considered important within the frame of the ideology of capitalism, that is, production and consumption.

Returning to the example of ambient advertising, discussed above, one can see that based on the ideology of capitalism, advertising reproduces its concept of the short-run, limited time horizon. According to this time horizon any space (bus, zebra crossing, toilet or café) at any point of time can be utilized for promoting the cycle of production and consumption. Advertising exploits the time/space matrix in its own purposes turning it into the time/space matrix of consumption. For example, in the case of the advertisement for the wrist watch, examined above, the handle which may play an important role in the passenger's destiny in a case of accident is used as an advertising medium. Thus, advertising transforms the various chronotopes of work, entertainment, leisure, etc. into the chronotopes of the consumption/production cycle.

Looking at the image of a young woman within the public sphere, one can see in the advertisement for the Audi Q7 the reflection of capitalist ideology within which woman is identified as one of the primary consumers of Western society. The advertisement tries to use the principles of popular feminism to promote the capitalist system by portraying an image of a young woman in an expensive elegant raincoat in the 'elite' district in an attempt to create an image of the woman in power. The time/space matrix

represented in the advertisement attempts to reflect the time/space matrix as perceived within the frame of feminist ideology. Thus, analyzing the visual representation of the time/space matrix within the advertising narrative, one can distinguish the ideology which dictates the arrangement of elements within the advertisement. Such strategies, as Rifkin (2000) has pointed out are, “particularly appealing targets for expropriation by marketers” (p. 174). Feminist perception of the time/space matrix can be described (in a broader social context) as the time/space matrix of woman equally powerful to man. In such advertisements, the feministic ideology creates the chronotope of equality by placing advertising elements in a certain way to represent the time/space matrix in which men and women are perceived as equal.

To illustrate this supposition this study provides a comparative analysis between two advertisements that have been created within the frame of differing ideologies. The aforementioned advertisement for the Audi Q7 was produced in 2007 within the conditions of the capitalist system while the advertisement for Eliette was created in the 1960s during the period of communism in the Soviet Union (Appendix I). Eliette was manufactured for export to Austria and Belgium. Obviously, the print advertisement has been developed for foreign citizens as there was no need to advertise cars to the Soviet Union citizens: the demand there was significantly exceeding supply. Yet, further discussion will show how the visual representation of the time/space matrix in this advertisement reflects the values of the communist ideology. In the advertisement for Eliette one can trace the same theme: the young attractive woman, the dog and the car. In spite of the participation of the same characters there is no the motif of sudden encounter; on the contrary, the young woman seems to be certain about her choice. The observer’s feeling that the purchase has been planned is reinforced by the young

woman's gesture: her hand is resting on the hood of the car. The sequence of planned actions oriented to the 'bright future' (*светлое будущее*, [svetloe budushhee]) in this advertisement can be contrasted with the possibility of change from 'I' to the 'myself-that-could-be' 'now', in the present moment promised by the advertisement for the Audi Q7. An analysis of the visual representations of chronotopes in these two advertisements brings to light two extremes: the limited time of the capitalist system and the communist time horizon focused on a 'bright future' in the infinite distance. In the Soviet Union, the illusion that the 'beautiful remote future' could be moved closer was created by so-called 'five-year plans' (*пятилетка*, [pyatiletka]) which would usually be 'successfully completed' in, for example, three-to-four years. This concept of squeezing time is reproduced in the advertisement for Eliette: there is a strict plan, the time for buying a dog, dress, car, etc. The concept finds its representation in the visual arrangement of the objects within the advertisement: the car, the woman and the dog are placed in a line.

The specific construction of space contributes to the construction of the ideological matrix of the advertisements. In the advertisement for Eliette the car is also situated in the road as in the advertisement for the Audi Q7, but this road is surrounded by green trees which one can see at the background of the advertisement. This element is what could bring the spatiotemporal parameters closer to the idyllic chronotope. What stops one from doing so is its temporal dimension. The motion of time in the advertising narrative is represented as "a vector following historical progress" (Deltcheva & Vlasov, 1997, p. 7), while, for Bakhtin (1994), the organic time in the idyllic chronotope is cyclic. The asphalted road within the natural environment symbolizes the power of industrialization over nature. The construction of the background in both advertisements is oriented toward the display of industrial and technological achievements and the

progress of capitalist (Audi Q7) and communist (Eliette) systems. What brings the human touch in both advertisements is, ironically, the image of the dog. As Vicky Gitto (2008) explains, the dog is embedded into the advertising narrative to humanize the advertisement and to “[add] a touch of irony, in a very stylish [...] treatment”. Indeed, although the introduction of the dog brings the viewer closer to nature this feeling gets suppressed by seeing that the dog is on a leash – the symbolic representation of humankind’s desire to master nature. One can perceive this element as connecting the two spaces which represent the two different, but in certain point converging, ideologies.

This example of the analysis of the two advertisements demonstrates how the time/space matrix of advertising narratives is shaped by particular ideologies. I will continue the discussion of the chronotope’s reference for a new advertising communication model in Chapter VI.

Chapter 5

‘HETEROGLOSSIA’, ‘POLYPHONY’, ‘DIALOGIC RELATIONSHIP’ AND ‘INTERACTIVE’ ADVERTISING

5.1 ‘Polyphony’ within Advertising Campaigns for Nike and Dove

The ways in which the concept of ‘heteroglossia’, ‘polyphony’ and ‘dialogic relationship’ can help us in understanding the nature of relations in which various actors of advertising communication are involved, will be illustrated in this chapter by means of a few concrete example drawn from advertising campaigns for *Nike* and *Dove*.

The *Nike* advertising campaign I will be looking at starts with the words of women expressing their opinions about their bodies: shoulders, knees, legs, thighs and hips. These print advertisements for Nike (2003) were launched in a number of woman’s magazines, such as *Glamour*, and the accompanying Internet advertisements are available on Nike’s website (Appendices X, XI, XII, XIII, & XIV). The advertising for Dove (2004) can be viewed on Dove’s website (Appendix P).

Bakhtin describes polyphony as the complexity of various voices. The voices of different women appear in the advertisements for Nike and organize a polyphony of voices though, from a different perspective, one may say that all those voices in fact merge into one voice, which states that they are proud of their bodies (Cook 2001). But, as has been discussed above, the polyphony of voices is present even within the speech of one person. On taking a closer look, it becomes obvious that all the voices are unique.

In the case of Dove, the voices of the women belong to different ethnic groups, age categories and body types. One can notice the polyphonic nature of the advertisements; the monologue of each woman contains several voices such as the voice of the ‘advertising endorsers’, the voices of ‘others’, the voices of an ‘organization’ (in the form of Nike and Dove’s symbols), etc. Cook (2001) argues that, in fact, there is no polyphony of voices in such cases and that all these different voices are dominated by one, which is the voice of an organization (p. 188). The monologic voices of the Nike and Dove organizations promote their own brand’s identity and their goods. But Cook (2001) ignores the fact that the advertising message is the result of the interaction of the many and various voices involved in the advertising message construction process. Interactivity and polyphony are inherent features of advertising communication, and as already argued, there can be neither permanently ‘dominant’ nor permanently ‘suppressed’ voices (see section 3.8)

The voice of the ‘reader’ joins the multiplicity of voices in the following way: the ‘reader’ participates in the construction of the advertising message. Firstly, the advertising text comes to life only if it is viewed by readers; an advertisement and a viewer are constructed simultaneously. While audiences are viewing the advertisement they add their own voices into the polyphony of voices within the advertisement by interpreting it and co-creating its meaning. Secondly, the voice of the ‘consumer’ is also present in the advertising text as it is created by the ‘agency’ with the consideration of the reaction of the ‘consumer’ (‘tested’ and ‘actual’). In this sense, the advertising text has a polyphonic quality.

Besides the voices of the ‘advertising character’ (the women telling their stories in the Nike commercial), the ‘reader’ (those who interpret and co-create the text), the

‘sponsor’ and the voices of the ‘agency’, there are also voices within each of these categories which vary from situation to situation, the voices that we may not know yet, the voices of ‘inanimate objects’³⁶, the voices of other ‘genres’, the voices of ‘time and space’, the voices of the ‘medium’, etc. Yet, the borderline between these categories is less obvious than it is described: there are no clear-cut boundaries between them; they all are interconnected with each other. For example, the ‘medium’ is also the ‘message’ (McLuhan, 1964) and the ‘sponsor’ also plays the role of a ‘consumer’ by giving feedback to the ‘agency’ regarding the development of the message during its creation (Miles, 2007). Furthermore, as I have explained previously, each actor of advertising communication is co-created with the ‘other’. The existence of each actor is defined by the other actors involved in the advertising message creation process. Therefore, each actor contains the voices of other actors participating in advertising communication. For example, the voice of the ‘agency’ contains the voice of the ‘tested consumer’, the ‘actual consumer’, the ‘sponsor’, the ‘endorser’ and the ‘agency’ itself.

5.1.1 The Voices of the ‘Agency’

The advertising message is the result of the interaction of many different voices. In her article *A Revised Communication Model for Advertising: Multiple Dimensions of the Source, The Message, and the Recipient*, Stern (1994) states that there exists in advertising message a “source of multidimensionality”: several ‘authors’ participate in the message formation process. Stern (1994) lists the sponsor, the advertisement’s authors (copywriter, art director and others) and the persona – “the communicator with the advertisement” (p.8) “where the sponsor and the authors are without-text real-life figures [and] the persona resides within the textual world of virtual life” (p. 9). Each actor participating in the construction of advertising communication themselves contains

many various voices. For example, the voice of the ‘agency’ includes the voices of account managers, media directors, media planners, photographers, stylists, media strategists, copywriters, art directors and account executives. The following section investigates several authorial voices involved in the creation of the Nike and Dove advertising campaigns (the voices of the readers are discussed in a separate section) and the dialogic relationships between them.

The North American creative director of the Dove brand, Maureen Shirreff, said, “Our goal, simply put, is that we want to widen the definition of beauty” (as cited in Haynes, M., 2005). Is the goal of the Dove as well as Nike companies to widen the definition of beauty or to widen the range of target groups by making more women associate themselves with the Dove and Nike organizations? The companies still pursue the same goal - to promote the brand and sell the company’s products. After all, the “push against stereotypes” (Haynes, M., 2005) of the Nike and Dove advertising campaigns may be seen as another strategy to attract new customers and persuade them to buy more, in the case with Dove, firming cream. Such strategies, as the ‘push against stereotypes’, as Rifkin (2000) has pointed out are, “particularly appealing targets for expropriation by marketers” (p. 174). Rifkin (2000) asserts that,

Environmental issues, feminism concerns, human rights advocacy, and social justice causes are themes that have found their way into marketing campaigns. By identifying products and services with controversial cultural issues, companies evoke the rebellious antiestablishment spirit in their customers and make the purchases stand for symbolic act of personal commitment to the causes they invoke (ibid).

This rebellious voice concerned with controversial cultural issues is the voice of the readers and audiences which were heard and used by the Nike and Dove companies and/or agencies working for these companies. The dialogicality of the speeches of the

representatives of these companies reveals itself through their anticipation of the consumers' voices. As Rifkin (2000) says, companies are associating themselves with the target group through finding a commonality of goals and points of view. Thus, the target group will buy a company's products not because of the products but because they associate themselves with a company and because they hear their own familiar voices within the voices of that company.

Interactive relationships between various voices within the advertising agency (account managers, planners, and media directors), the 'sponsor' and the 'consumer' should not be reduced to mere "conversation". In his book, *Truth, Lies and Advertising, The Art of Account Planning*, Jon Steel (1998) suggests involving the voice of consumers throughout the entire process of developing advertising (p. 195). By saying, "I do not know why so many planners and account people toil over briefs alone when it would make their task so much easier [...] if they were to solicit the ideas of others at an early stage" (p. 181), Steel, J. (1998) implies that many actors involved in the advertising creation process are not involved in dialogic relationships with each other. Yet, dialogicality is a characteristic of the relations between various voices involved in advertising communication including the voices of consumers. Dialogic relationships are not a mere verbal conversation between two interlocutors but relations where the existence of one entity defines the existence of the other. All the parties involved in advertising communication are co-created simultaneously, that is: each actor defines the existence of the other actor. Thus, the Bakhtinian dialogue should not be reduced to a mere verbal conversation between two interlocutors; it is a relation between 'self' and 'other' where each construct is complimentary to another. Practically, it means that an output of dialogic relationships is a constructive conversation.

5.1.2 The Voices of the ‘Endorses’

The voice of the ‘endorses’ can include celebrities, created characters, experts, etc. Here, I analyse the voices of the ‘character’ in the Nike advertising text. I take as an example one of the advertising monologues,

My knees are tomboys. They get bruised and cut every time I play soccer. I’m proud of them and wear my dresses short. My mother worries I will never marry with knees like these. But I know there’s someone out there who will say to me: I love you and I love your knees. I want the four of us to grow old together (Appendix L).

This monologue, as well as other monologues of the advertising characters are designed in such a way that they anticipate a possible reader’s argument and can be presented as a dialogue with an invisible other (e.g. readers, editors, critics) whose

words are not there, but deep traces left by these words have a determining influence on all the present and visible words of the first speaker. We sense that this is a conversation, although only one person is speaking (Bakhtin, 2003, p. 197).

This is how dialogic relationships can reveal themselves in characters’ words.

On looking at the Nike advertising campaign we can clearly see such interaction within the voices of a character. The words of the female character contain a man’s words which are presented in a very obvious way at the end of the monologue. This is a voice of a romantic, caring, and faithful man. The voice is believed by the Nike organization to be desirable by their target group. Who is interested in the presence of this voice? It leads to another question, in Guy Cook’s words, “whether the apparent interplay of voices is illusory, masking a monologue discourse, in which many voices are dominated by one” (Cook, 2001, p. 188) or whether the text is truly heteroglossic. Is the dominant voice here that of the Nike organization whose goal is to promote its brand and product? After all, the end of the speech is signed, “Nikewomen.com”. A similar

argument is made by Maclaran (1999) for whom “inherent patriarchal power plays [in the advertisement for Moët & Chandon] are obvious” (Brown, Stevens, & Maclaran, 1999, p. 17). The drawbacks of her argument have been pointed out earlier in this study (section 3.8) and the same response can be given to Cook’s arguments. Moreover, Maclaran and Cook themselves reveal different dominant voices within the advertisements: Maclaran is certain of the dominance of the male voice within the advertisement for Moët & Chandon and Cook is convinced of the dominance of the voice of the ‘sponsor’ (which for Cook, is dominant in any advertisement because the goal of any commercial organization is to sell its products). Therefore, the ‘dominant’ voice can never be defined because first, each writer foregrounds different dominant voices, and second, each writer defines ‘dominance’ in his or her own way.

Turning back to the analysis of the voices of the ‘character’, a few different voices of the ‘other’ within the voice of the ‘character’ can be identified: a stranger (Appendix K and XII), or a worried mother (Appendix L). Taking as an example another Nike monologues, Appendix K, we read,

My shoulders aren’t dainty or proportional to my hips. Some say they are like a man’s. I say, leave men out of it. They are mine. I made them in a swimming pool then I went to yoga and made my arms.

One may detect the dialogical nature of the apparent monologue by reconstructing it in the following way:

- I think you have problems with your shoulders.
- Yes. My shoulders aren’t dainty or proportional to my hips.
- Men will not like them.
- Leave men out of it. They are mine. I made them in a swimming pool then I went to yoga and made my arms.

In this example, the deliberately missing words of the other have been restored in order to demonstrate how the ellipsis masks the voice of the ‘other’. The character’s

monologue is saturated with the words of the ‘other’, thus it turns into an internal dialogue.

This way of constructing a speech has been widely applied to advertising because it captures the attention of the audience, involving them in the situation and diminishing the distance between an author of the text and a reader.

The analysis which follows demonstrates how the advertising ‘character’ is involved in dialogic relationships with a variety of elements of advertising communication. In a radio commercial for the Masonry Institute of St. Louis (Appendix Q) a man is talking with three pigs, the characters of the famous fairy tale. The words of the man as well as the pigs are determined by the “reflected discourse of another” (Bakhtin, 2003, p. 206). Here, ‘another’ is the potential customer of the advertised product, bricks. The dialogue between the man and the pigs is constructed in such a way that it provides listeners with information about the Masonry Institute of St. Louis’ bricks and answers a number of questions which may appear in costumers’ minds. This technique of answering possible objections of readers when writing copy is expressly taught by Joseph Sugarman (2007) in *The Adweek Copyrighting Handbook*; “your copy should flow in a logical fashion, anticipating your prospect’s questions and answering them as if the questions were asked face to face” (p. 97). For instance, customers might be interested in the features and functions of the company’s bricks, therefore, the pigs give information about these features and functions. This information might be insufficient and customers may still want to know more about the bricks. This reaction of potential consumers determines the following part of the dialogue,

MAN: Is there anything else we should know about building with brick?

PIG N1: If there is, do not ask us.

MAN: Oh?

PIG N2: Ask the folks at the Masonry Institute.

MAN: The Masonry Institute?

The ‘sideward glance’ to prospective customers determines the context of the dialogue and questions which the man asks the pigs. Thus, in this dialogue one can hear the hidden polemic with the potential customer. The voice of the ‘consumer’ is inevitably present in the words of the advertising ‘character’ because the ‘consumer’ interprets and co-creates the advertising message despite any possible response they may give (the possible responses may vary from, “I wonder, where can I buy these bricks?” to “What rubbish!”).

5.1.3 The Voices of the ‘Reader’

Reader’s voices can be extremely polyphonic and diverse: supportive, encouraging the Nike and Dove campaigns, blaming, disinterested, suspicious, enthusiastic, and/or confused. Advertising is constructed partially by the readers who interpret and give a meaning to an advertising message and find various applications for advertisements. Readers may use advertisements for different purposes than those intended by advertisers (O’Donohoe, 1994, 1997, 2001). They can use advertisements as artworks, for amusement, and/or information. The same advertisement can be used for different purposes and can be interpreted differently. For example, one of the readers (Liz) says, “My friends have the ads hanging on the walls of our house because they make us giggle” (Appendix R: the opinions of the aforementioned readers are extracted from the blog *WanderBranding: Marketing to Women*³⁷). Another reader (Karalyne) notes, “It was the ad about thunder thighs. It made me smile and think WOW that is so true. My friends then showed me all the other women body parts Nike described” (“Nike’s New Advertising Campaign”, Appendix R) So, people might not only laugh at advertisements

for Nike but also collect other parts of the advertising campaign and come together to discuss it. This might give a background for the appearance of new interpretations and for selling more Nike's sportswear.

It was shown in a previous section how polyphony and dialogic relationships reveal themselves within the voice of the advertising 'character'. Dialogic relations can be also analyzed within the voices of the 'reader'. Below is a comment made by one of the visitors to Marcomblog, Justin (2005),

It's always a scary proposition as a guy to comment on something like this, but here goes. I'm very surprised that this is the first time a company has decided to run a campaign for women, that features "real" women. It seems like this would have been a no-brainer years ago. Perhaps it's because until recently, men have been the ones in the positions to make the final decision on a campaign and most men (not me of course) would rather see a size 2 girl. I think this is a brilliant marketing campaign and it has made women feel that Dove really does care about them and in turn, women have rewarded Dove by buying its products. In fact, recently I was persuaded to by one of its products, because someone very close to me feels so strongly about this campaign. I think this campaign comes across as a breath of fresh air, almost lifting some of the enormous pressure that society puts on women to look "perfect." It will be interesting to see if more companies jump on board with this idea. Wouldn't it be interesting if we started seeing "real" women in Victoria's Secret ads ("Interesting AdAge Article", 2005).

This speech is penetrated with dialogical relationships: from the very first sentence one can clearly hear the voice of 'others'. "It's always a scary proposition as a guy to comment on something like this" – this sentence anticipates the voices of some women who may think, "What can a guy possibly know about a woman and her needs?" Further, as a reply to the voices of predominantly male advertising creators, who "would rather see a size two girl", Justin comments that Dove's advertising campaign was an obvious thing to do, but he is surprised that no advertiser has done it before Dove. The last paragraph might be entirely the reflection of the voice of 'someone' who is very close to Justin. This 'someone' feels that Dove 'really cares' about women and their

needs. Justin's voice supports the voice of this 'someone' who 'feels so strongly about this campaign'. In addition, Justin's voice is in dialogic relationships with the voices of other readers. For example, Natalie (2005) replies,

I agree with Justin in saying that I am surprised that this is the first of this type of campaign. It just seems so common sense but I guess like they say "sex sells." Although I really like and agree with the Dove and Nike campaigns I do know that some women no matter what their size would buy a product. They would buy it because the model in the ad was hot, happy and skinny and that's everything they want and they feel in buying the product they could just maybe get a little closer to achieving just that. I am sure we are going to see more and more Ad campaigns like these. However, unlike Justin I don't know if the world is quite ready for Victoria's Secret to use "real women" as models ("Interesting AdAge Article", 2005).

Here, the voice of Natalie, sometimes supportive and sometimes doubtful, is saturated by the voice of Justin. So, Justin's words have a 'sideward glance' to the words of the 'other': some women, advertising creators, someone who is very close to him, the Dove organization and the blog itself. Marcomblog may have its own motives in allowing readers to express their opinions: to sell more goods to them, or sell their opinions to marketing researchers. Marcomblog has been designed by Robert French, public relations professor at Auburn University to help public relation students to prepare for their carriers. Marketing communications (Marcom) is a collective of professionals who write about industry trends and mentor college students studying public relations. In one of the interviews, French (2009) comments,

In December 2004, we began the group class effort, Auburn PR Blog. Then came individual b2 cafe/WordPress blogs for students and one of my favorite student/PR practitioner efforts – Marcomblog. Marcomblog.com allowed us, for years, to involve students with remarkable practitioners around the world. From November 2005 to April 2008, hundreds of posts and comments involved students in Marcomblog and took it to the AdAge Power 150 list. [...] If we aren't in Marcomblog anymore, where have gone? Social networks. We started PROpenMic on April 1st of 2008 (Blass, 2009).

Marcomblog fused into the PR higher education network. PROpenMic had around four thousand members in 2009 and its membership comes from over fifty countries and three hundred colleges and universities. This explanation shows that there are people's voices behind the blogs and networks. Moreover, the analysis of readers' voices brings out many other voices engaged in communication. All these voices are involved in dialogic relationships.

It is clear that the ultimate aim of Nike is to persuade people to buy its products. As aptly put by Yvonne Divita (2005), a professional writer and publisher, "companies [...] try to influence how we see ourselves – to make money for themselves" (Appendix R). To sell their products and make profit are the main goals of companies and they try to reach those goals using advertising as a marketing communication tool. However, people may find their own applications for advertising; for example, they may get enjoyment from watching advertisements but may not buy the advertised product. One of the readers (Nikki) points out, "I like Dove just fine before, and I like them just fine now. I didn't really buy their products before, and I don't really buy them now". Although, evoking positive attitudes from consumers might be one of the intentions of the 'agency' and the 'sponsor', there always will be meanings and applications created by 'consumers' that differ from the meanings aimed at by the 'agency'. The reason for such a variety of meanings stems from the differences of positions occupied by each participant involved in advertising communication. The 'agency', the 'sponsor', the 'consumer', etc. occupy different points in the time/space matrix. Therefore, they can never view the advertising message in the same way.

Despite the intentions of the creators of the Nike commercials to evoke in women confidence in their bodies, some women find the Nike advertisement to be offensive. "I

find it most insulting! I do not know among my friends and acquaintances, a single woman who would consider the people in those ads to be “real women””, says the reader Eileen Garrett (Appendix R). She raises once again the question of whether the images presented in the Nike are ‘real’ women’s images. As one may notice, the Nike advertisements criticizing ultra-slim women, (“it’s a border collie that herds skinny women away from the best deals at clothing sales”), still depict rather young and not exactly fat women. The image of a ‘strong athlete’ maybe viewed as just another ideal of female beauty imposed by Nike. The issue of whether the images presented in the commercials are ‘real’ women’s images has also occurred in the consumer generated advertisements³⁸ for Dove. Dove’s contest launched in 2007 has been planned as a part of the Dove Campaign for Real Beauty. The Dove Supreme Cream Oil Body Wash Advertising Contest has suggested the consumers to create and choose the advertisement for Dove. According to Duffy (2010), who has conducted several interviews with the contest participants, discourse analysis and observation of the content website, “More than half of the participants expressed disapproval of the winning ad because it failed to capture the “real women” (p. 14). Yet, no matter which advertisement is selected as successful in capturing the image of the “real woman” it would inevitably fail to satisfy all consumers, because one participant’s perception of “real woman” is always different from another. The following comments can serve as the evidence to the proposed argument. If some participants criticized the Dove contest for being “*not real enough*” others found some images to be “*too real*” (Duffy, 2010, p. 15). One comment read, “This girl’s face looks awful. If this is what Dove Body Wash makes you look like I would definitely have to pass. This is certainly not what people want to see” (p. 15).

As asserted in the *BBC* documentary film *How Art Made the World*, “The reality is, we humans do not like reality” (Thomas, 2005). Ramachandran introduces the theory according to which creation of unrealistic, exaggerated bodies is a human instinct. A statue of Venus of Willendorf created twenty thousand years ago with the exaggerated parts of body and the sculptures of Ancient Greece with the exaggerated symmetry are all examples of the biological instinct to prefer exaggerated images. This instinct had been alive in the brain of early humans and it still dominates our world today (Thamas, 2005).

Another important issue that arises throughout the discussion of the advertising discourse is the issue of dominant and silenced voices. As Duffy (2010) states,

Much of contemporary discourse on user-generated content (UGC) situates it within a framework of either exploitation or empowerment. To some, the new media promises a reallocation of power between producers and consumers, the latter has been vociferously proclaimed the “newly empowered consumer” (Jenkins, 2006, p. 27). Others, taking a more critical stance, have emphasized the labor consumers perform as part of their integration into media production processes. To this end, consumer-participants have recently been conceptualized as free workers in a knowledge based economy (Terranova, 2000); as value enhancing laborers in a commercial media system (Andrejevic, 2008); and even as exploited consumers whose labor is expropriated under the logic of marketing (Zwick et al., 2008) (p. 2).

On the one hand, the participants “felt personally empowered by through their involvement in the contest”, gained professional experience with the advertising production, and received feedback to their creative works. On the other hand, participants understand “their creative output as a form of labor that they knowingly provide[ed]”. The Dove company gets, as one of participants comments, “near-professional commercial for almost no money”, avoids fees for creative rights, and collects useful data for marketing research (Duffy, 2010). This discussion of the Dove Supreme Cream Oil Body Wash Advertising Contest (2007) attests to the argument

made earlier: there are no permanently dominant, empowered or silenced, exploited, subjugated voices. Rather there is a dialogue between power and pleasure, consumerism and activism, empowerment and exploitation (Duffy, 2010; McRobbie, 1999).

As discussed, the interaction takes place between and within the voices of the ‘reader’, the ‘agency’, the ‘sponsor’ and the ‘endorser’. As one can see, the voice of the ‘reader’ plays an important role within advertising communication and the success or failure of an advertisement depends largely on to what extent the creators’ voices correspond with the readers’ voices. Yet, the advertising message can never be perceived by the ‘agency’, the ‘sponsor’ or the ‘reader’ in the same way. Moreover, the meaning of the advertising message also differs from reader to reader because each observer occupies a unique position in time and space. This is what makes possible the ‘unfinalizability’ of the message.

5.1.4 The Voices of the ‘Inanimate Object’

In her article *Bresson, Dostoevsky, Bakhtin: Adaptation as Intertextual Dialogue*, Eva Stadler (2003) elucidates on the voices of inanimate objects which for her are voices of the social environment. Stadler (2003) amplifies the concept of ‘polyphony’ by including the noises of cars, falling trees, vacuum cleaners and the tinkle of coins, which represent modern society (p. 20). But how can the voice of the ‘inanimate object’ be heard in print advertising? To answer this question I will examine an advertisement for Guerlain cosmetics (Appendix S). In this advertisement a young naked woman is leaning against a stone and there is the same kind of stone behind her. She wears a diamond ring of a blue shade. Her eye shadow is the same colour as the sparkling blue diamond. The inanimate objects in this advertisement, two big stones and a diamond ring, organize a system of metaphors. Metaphor, as discussed in Chapter IV, is used in order to

demonstrate that the two objects have similar qualities. Here, the stones can be viewed as a metaphor of rigidity and the diamond may stand for something precious and valuable. The qualities of both objects are transferred to the advertised product: a new line of cosmetics from Guerlain. But, in combination with the nakedness of the advertising character the inanimate objects may be viewed as metaphors for 'birth'. As her skin colour is close to the colour of the stones it can be said that she has emerged from these stones which represent Earth. The name of the cosmetic collection, *Terracotta*, the reddish brown clay, brings an association with the myths about the first humans being created from clay by God (e.g., Sumerian and Greek mythology). Although, in the Bible Eve is created from a man's rib, this interpretation raised doubt among feminist theologians. Hebrew '*tsela*' can mean not only 'rib' but also 'side', 'chamber' or 'beam'. Reading '*tsela*' as 'side', could support the idea that woman is equal to man (Reisenberger, 1993). Therefore, it can be assumed that the naked woman in the advertisement is Eve, the first woman. Moreover, showing that she is created from clay as well as Adam reinforces the feministic aspect of the advertising message which is directed to women.

Eye shadow as well as the precious stone adds to woman's natural beauty. Eve's life is given by Earth and she herself gives life. Thus, all the objects in the analyzed advertisement are metaphors of 'life', 'eternity', 'origin' and they all transfer these associations to the new collection from Guerlain.

Fedotov (1995) draws a parallel between polyphony and metaphor. A metaphor is based on the "unnamed comparison of one subject with another subject" (Fedotov, 1995, p. 53). In the aforementioned example, the stones have been compared with 'rigidity' and 'Earth'. Stern (1988b) asserts that in many advertisements some abstract notions are

expressed in a metaphorical way as “something concrete, visible and easy to see” (Stern, 1988b, p. 85) which we can see in the advertisement for Guerlain where the woman represents such abstract notions as ‘origin’, ‘birth’ and ‘life’. Thus, metaphor enables us to hear two or more voices at once. The same polyphonic feature can be ascribed to symbols which enable one to hear behind an object the voices of another objects, notions and/or situations. A symbol is a person or object that represents a more general quality or situation. For example, the use of the diamond in an advertisement for Guerlain, depicts a symbol of wealth in Western cultures.

Metaphors and symbols which are widely used in advertising are polyphonic and often evoke certain associations, thus pointing us to other objects. For instance, the metaphor of ‘chronotope’ used by Bakhtin (Chapter IV) shows that metaphor may conceal the voices of other people and situations (Einstein’s Theory of Relativity and Uchtomsky’s lecture).

Metaphors as well as symbols contain the polyphony of voices within inanimate objects. The diversity of these voices is defined by the ‘observer’ (as explained in detail in section 3.8). Each ‘observer’ looks at the ‘observed system’ from a particular point in existence. This is why different ‘observers’ are responsive to different voices enclosed within inanimate objects.

5.1.4 The Voices of the ‘Body’

The body for Bakhtin (1984) is a form of knowledge. As put by Wall (2006) in his article *The Body of the Voice: Corporeal Poetics in Dada*, “The act of knowing is bound up not only with logic, but also the world of sensation, of sedimented bodily knowledge” (p. 67). This is why it can be argued that the texture of the advertising medium is as important as the advertising message, in fact, the texture is a message. For example, the

quality of the paper on which an advertisement is printed is a part of the advertising experience in which the audience is engaged. The smoothness, roughness, softness, hardness, thickness, weight, matt, and glossiness experienced by the fingertips of a reader is a form of bodily knowledge which can be used for conveying an advertising message. For instance, advertisements for luxury goods are usually printed on high quality papers which are smooth, hard, and glossy. This texture becomes part of the advertising message or even the advertising message itself. For example, Nigrin has placed their advertisement in the back of a German car magazine where the rough meets the glossy paper (Appendix T). The advertisement presents the benefit of their car polish (Samuel, 2005).

These are a few examples of how advertising uses bodily knowledge to convey an advertising message. In these examples the product advantage is conveyed through the texture of paper on which the advertisement is printed which can be sensed on a bodily level, although this might be interpreted in many different ways by different readers.

Bodily engagement is considered by many companies in their marketing and advertising strategies. For example, some companies (Nike, Witness) practice engaging consumers with dance and linking it to commerce. It creates a special type of communication, a dialogue with people's bodies (Moor, 2003, p. 49). Here, Moor (2003) supposes that a dialogue with people's bodies is 'a special type of communication' created by some companies, forgetting that the body is always involved in the meaning-creation process. A person participates throughout the whole of life in dialogue with "his entire self": "with his eyes, lips, hands, soul, spirit, with his whole body and deeds" (Bakhtin, 2003, p. 293). Consumers' bodies are always involved in advertising communication through the use of olfactory, tactile, auditory, and/or visual senses.

Bodily engagement is considered by some advertising agencies as a useful source of knowledge in consumer research and is used for different purposes. For example, qualitative researches allow moderators to derive information from the body language of interviewed focus groups (Steel, J., 1998, p. 96). This information can then be considered in the process of the creation of the advertising message. In this way, through interaction between consumers and researchers, bodily knowledge becomes engaged in the creation of advertising messages.

Another way of using the body as an element of the advertising creation process is called 'tattoo advertising' where the body becomes a medium for conveying advertising messages. Tattoo advertising is also known as creating a "human billboard" (Orend & Gagné, 2009). Some individuals cover different parts of their bodies with corporate logo tattoos in return for money received from the advertised company (Newman, 2009) or for other reasons. Some of the reasons related to the acquisition of corporate logo tattoos are: to signify identity (Giddens, 1991); to signify resistance to 'mainstream' society (Vale & Juno, 1989); to express brand loyalty; to convey the meaning of belonging to a particular group; and/or to show adherence to a particular lifestyle (Orend & Gagne, 2009). Many researchers have contemplated the meanings that those who cover themselves with corporate logo tattoos give to them:

Are corporate logo tattoos a form of resistance against the "culture industry" (Adorno and Horkheimer, 1976), are they a manifestation of the commodification of the body, or, following the theoretical lead of Patricia Hill Collins (2000), are they "both" the former "and" the latter? (Orend & Gagné, 2009, p. 494).

This question has received diverse answers from researchers. For example, in his article *Punk, Porn, Resistance: Carnivalization and The Body in Popular Culture*, Langman (2008) thinks that contemporary carnivalization of popular culture manifests itself in

such phenomena as bodily adornments (e.g., tattoos and piercing), punk and metal music and lifestyles, and ‘porn chic’ as a fashion statement. This carnivalization though does not only appear as resistance but sustains the existing economical and political structure.

Langman (2008) asserts,

While carnivalization would seem to be a moment of resistance, bodily liberation as an alternative to the realities of the contemporary political economy, much like the medieval carnival, serves to displace frustrations. Carnivalization displaces resistance from the political realm of action to the cultural realms of festivity and ultimately secures social reproduction. As such, carnivalization today is itself highly commodified in order to produce profits as well as to sustain hegemony and reproduce social arrangements (p. 657).

Here, Langman asserts that expressions of resistance to ‘mainstream’ culture and the existing socio-economic structure (Goth, punk, ‘porn chic’ as lifestyle) can become a profitable realm for late capitalism. Orend and Gagné (2009) arrive at a similar conclusion,

In a commodified society, tattoos are purchased to signify identity, group membership, coolness, and rebellion. The fact that signifiers of identities and group membership are for sale gives their purchasers a form of power in that they can choose whether or not to have such insignia inscribed onto their bodies. Yet while tattoo consumers may be expressing their agency in society by purchasing what they like and want, the symbols they consume were created by the culture industry to support the discourse and institution of industrial capitalism (p. 511).

Orend and Gagné (2009) believe that particularly corporate logo tattoos are “likely to be interpreted as free advertising, rather than resistance” because they are viewed within the discourse of corporate capitalism (ibid). Yet, it should be remembered that medieval carnival was also interlinked with commerce and advertising was a part of the carnivalesque culture. The point I would like to emphasize is that this is the essential quality of carnival and carnivalesque body: ambiguity, bringing together opposite poles

and combining various voices. Popular culture (including advertising) is a grotesque body where such contradictory aspects co-exist.

This section has demonstrated the importance of bodily knowledge for advertising communication. It has shown how the voices of readers participate at the bodily level at the various stages of the advertising message creation process.

5.1.6 The Voices of ‘Art Forms’

This section investigates the voices of different art forms in an advertising campaign. It also demonstrates that one advertising campaign can contain the voices of another one. Lastly, dialogic relationships among various art forms and advertising campaigns are examined.

The Nike advertising campaign discussed above clearly echoes the voice of Dove’s Real Beauty advertising campaign. Rebecca Traister (2005) notes that after the Dove campaign for Real Beauty depicted ‘curvy women’, Nike came out with the Big Butts and Thunder Thighs campaign “out of nowhere” (Traister, 2005). Nike’s Big Butts and Thunder Thighs campaign can therefore be said to have adopted the style of advertisements of other companies such as Dove and Marks & Spenser.

Many advertising campaigns borrow themes not only from other advertising campaigns but also from other areas: advertising, painting, cinematography and other art forms are intermingled with each other. Advertising campaigns preserve traces of art forms in different genres, for example, an advertisement for Barbikan is produced in the style of a horror movie, Budweiser advertising campaigns often use comedy and the previously analysed radio advertisement for the Masonry Institute of St. Louis borrows a fairytale theme.

An advertisement for Yves Saint Laurent with the models Kate Moss and Scott Barnhill, photographed by Mario Sorrenti (Appendix E) shows traces of Eduardo Manet's painting *Le Dejeuner sur l'herbe* (*The Lunch on The Grass*; 1862-1863) (Appendix C). The advertisement is almost identical to the painting's composition; the characters do not look at each other, there is almost the same pose of the female figure, and the same overturned basket of fruit. However, what is interesting is that Eduardo Manet's painting *Le Dejeuner sur l'herbe* has references to another painting by Raimondi (Appendix D). Barb Cutler (2001) comments,

The arrangement of the figures in *Le Dejeuner sur l'herbe* was borrowed from the famous engraving *The Judgment of Paris* by Raimondi after a work by Raphael. In that image three naked figures are seen lounging next to a small stream in the lower right corner of the frame. Manet has taken the figures out of context and dropped them in a new situation and skilfully reframed the scene with these three characters (p. 209).

Here, these references to other art forms acknowledge the existence of dialogic relationships within advertising. Bakhtin (2003) asserts that, "dialogic relationships are possible, for example, among images belonging to different art forms" (p. 185). So, we have witnessed how advertising interacts with the voices of various genres and art forms.

5.1.7 The Voices of the 'Past' and Carnavalesque Forms

This section demonstrates how carnival culture moves into the advertising text using the example of viral commercials for JBS Men's underwear. This carnivalesque analysis suggests that advertising has always been part of popular culture, and is influenced not only by the surrounding popular-cultural forms, but also earlier carnivalesque forms. This transition from carnival cultural praxis to popular culture text represents, in the words of Bakhtin, 'creative memory'.

The influence of carnivalesque forms on print advertising has been revealed by Stephen Brown (1998). In the advertisement (discussed earlier) for Moët & Chandon champagne, he finds carnivalesque forms ‘readily apparent’. The most vivid illustration of the carnivalesque in this advertisement, according to Brown (1998), is the product itself which is related to “celebration, revelry, special occasions, emotion, euphoria, laughter, tears, transgression, bacchanalian excess” (p. 141). For Brown (1998), carnival “may be characterized by eroticism and titillation, by ribaldry and irreverence” (ibid). The author describes the central figure of the advertisement as having “heavy-lidded, half-closed, amatorial eyes, sideways glance, sensual mouth, seductive posture (draped over a chair, leaning toward us)” (ibid). Brown (1998) puts forward features which can be considered a part of carnivalesque imagery but is unable to find such Bakhtinian principles of the carnival as grotesque realism, the principle of degradation and regeneration, ‘gay relativity’, and emphasis on the ‘lower bodily stratum’, as these are the significant principles which define carnival. However, the embodiment of such carnivalesque principles within an advertisement may be demonstrated in the following example of a viral commercial for JBS Men’s underwear (<http://www.visit4info.com/details.cfm?adid=40058>). Viral commercial messages are usually developed and spread online, from one person to another. The term ‘viral’ refers to “how the content – be it a joke, picture, game or video – gets around” (Simmons, 2006, p. 1). Porter and Golan (2006) suggest that viral advertising is “unpaid peer-to-peer communication of provocative content originating from an identified sponsor using the internet to persuade or influence an audience to pass along the content to others” (p. 33).

The viral commercial for JBS Men's underwear started in the summer 2006 ("Viral campaign for JBS goes through the roof", 2007) and "within the first week delivered more than one million views and within the first two months has had more than six million views. The video up until January 2007, had more than 750,000 views on the primary markets, Denmark and Norway and have been viewed in 197 countries" ("Viral campaign for JBS goes through the roof", 2007).

The starting scene of the JBS viral commercial is a half open door of a toilet accompanied by the sound of urinating. Urinating is a feature of a grotesque carnivalesque image and also refers to one of the 'lower bodily stratum'. Urine within the carnivalesque system of imagery is the link to life and death (Bakhtin, 1984, p. 180) and it unites body and sea (p. 335). The image of urine is ambivalent as it helps to "debase, destroy, regenerate, and renew simultaneously" (Bakhtin, 1984, p. 151). Its degrading significance is apparent (it is also reflected in various verbal expressions such as 'piss off' or 'take the piss out of somebody'). The regenerative significance of this commercial is defined by the relation of the 'lower bodily stratum' not only to "a bodily grave but also the area of the genital organs, the fertilizing and generating stratum. Therefore, in the images of urine and excrement is preserved the essential link with birth, fertility, renewal, welfare" (Bakhtin, 1984, p. 148). Such is the regenerative and degrading significance of the image of urine.

In the following scenes, a woman spits, belches, and scratches her backside. These scenes refer to the 'material lower bodily stratum' and represent the grotesque realism described by Bakhtin. The dirty and disorganized apartment combined with a sense of carelessness about one's health is shown as the woman eats a bowl of cereal accompanied by beer. These disorderly features are stereotypically attributed to men.

Ambiguity is also embodied in the image of the naked woman wearing men's underwear, which combines male and female traits.

The last scene depicts the woman sitting in front of a TV, watching car racing, farting and enjoying the smell, which is a typical grotesque gesture as it refers to the 'lower bodily stratum'. This gesture creates a sense of laughter among the viewers as the contrast of the beautiful woman acting grotesquely creates a carnivalesque ambivalent image. One of the particularities of modern carnivalesque advertising is that it brings together the 'grotesque body' and 'the classical body' – two aesthetic principles between which Bakhtin draws a distinction (Dentith, 1995, p. 67).

The commercial continues with the slogan, "Men don't want to look at naked men". Men like to watch naked women even if the advertised product is designed for men. But the advertisement can be interpreted from a different perspective: JBS underwear creates masculinity and changes the image of a feminine young woman into the image of a masculine man. This replacement of images is a typical carnivalesque characteristic.

The connection, between Bakhtinian carnival and modern advertising, which, at first glance, may seem vague, might become more obvious by recalling Medieval and Renaissance carnivals which used to be celebrated in the market place. Carnivalesque advertising was a part of carnival culture and this thought has been expressed by Bakhtin in his correspondence with Vladimir Turbin (1962-1966),

Turbin,

13

April 19, 1963

Sometimes a trifling thought occurs to me: for example, I wonder how the aesthetic of an advertisement and an advertising poster might relate to the aesthetics of "serious" genres. I came up with some nonsense, when, let's say, on television Hamlet's soliloquy is suddenly interrupted by the intrusion of a smooth and fat gentleman and this clown tries to persuade me that Hamlet suffered because he was not wearing suspenders by company A, and Ophelia

went crazy because she did not use tooth paste by company B – then it is ... a regularity, tradition – perverted – but tradition. It is the tradition of clowns and buffoons from ancient times and the middle ages (Pankov (Ed.), 2005).

Bakhtin,

14

May 10, 1963

I liked your thoughts on Hamlet and advertising and modernism and the carnivalesque nature of art very much, and, in many aspects, they coincide with mine. In my “Rabelais” there is an entire section dedicated to the marketplace commercial advertising of the middle ages and the Renaissance period (the so-called “announcements of Paris”). This ambivalent advertising, besides other marketplace elements, is organically harmonized with the art of Renaissance. The folk-carnavalesque model of the world for thousands of years has been defining all the creative forms of culture and thinking (Pankov (Ed.), 2005)³⁹.

Carnavalesque advertising can be described as a combination of praise and abuse; it is ironic and ambivalent; it does not “teach, accuse, or intimidate;” it is “absolutely gay and fearless talk, free and frank” (Bakhtin, 1984, p. 167). For Bakhtin (1984), advertisements for the carnival are always filled with laughter, irony, ambiguity, praise and abuse. In his book *Rabelais and His World*, he writes,

Rabelais recreates that special marketplace atmosphere in which the exalted and the lowly, the sacred and the profane are levelled and are all drawn into the same dance. Such have always been the announcements at the fair. They did not demand conventional forms or official speeches. They enjoyed the privileges of the people’s laughter. Popular advertising is always ironic, always makes fun of itself at a certain extent (Bakhtin, 1984, p. 160).

Such are the characteristics of the carnivalesque advertising that took place in the medieval ages and as we can see, they coincide with features that have been identified within JBS advertisement.

The folk-carnavalesque model of the world was and still is defining the creative forms of culture, including advertising. Of course, the influence of carnivalesque forms may not be clearly realized by the ‘author’. As Bakhtin (2003) assumes, carnivalization influences Dostoevsky “primarily as a literary and generic tradition whose extraliterary source, that is carnival proper, was perhaps not even perceived by him in any clearly

precise way” (p. 157). Many phenomena of popular culture as well as advertising are situated within the paradigm of carnival popular culture which can be characterized by ‘grotesque realism’, ‘billingsgate language’, the degradation of ‘high images’, the celebration of the ‘lower bodily stratum’, masquerading, crowning and decrowning, festive ambivalent laughter, and the suspension of hierarchal structures.

This section has displayed how the voices of past artistic forms can be traced within the advertising text. It became apparent that interaction takes place between the voices of various times and genres. Advertising texts contain references to other texts, other genres and therefore, they are, as Kristeva (1993) names it, intertextual. What is more, carnival is a way of perceiving and interpreting certain phenomena. This is why advertising phenomena can be explained from carnivalesque perspective. Thus, the ‘observer’ who conceptualizes the advertising system within the carnivalesque framework, becomes involved in an interactive relationship with advertising.

5.2 ‘Polyphony’ and The Advertising ‘Message’

The concept of ‘polyphony’ can contribute to the elaboration of one of the principle elements within the traditional communication model: the message. Stern’s (1994) communication model expands the traditional communication model: (the source, the message and the recipient) by considering multiple aspects of each element (Figure 1) (the detailed discussion of the model will be provided in Chapter VI).

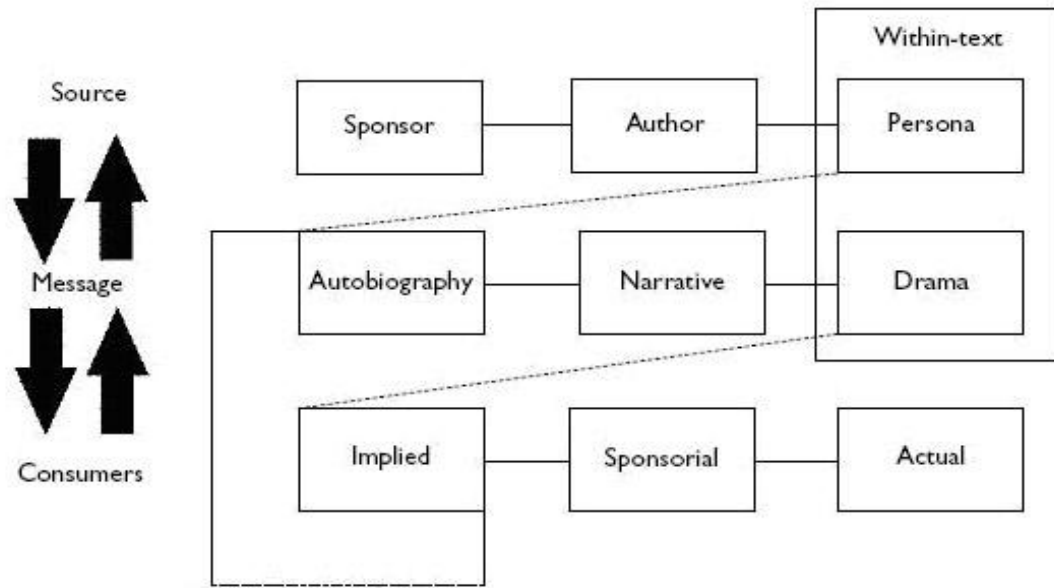


Figure 1: Stern's Revised Communication Model For Advertising

Note: From Stern, B. (1994). A revised communication model for advertising: Multiple dimensions of the source, the message, and the recipient. *Journal of Advertising*, 23(2), p. 9

This section offers further insights into the concept of the 'message'. The figure presented below demonstrates a multitude of sources which are involved in the advertising message construction process. As has been illustrated in previous sections, multiple voices are involved in the message creation process and the figure attempts to illustrate the polyphonic nature of the 'message', although it cannot consider all the possible voices. There are an infinite number of possible voices because, first, each viewer introduces into the advertising text its own voice; second, each 'observer' defines advertising in their own particular way determined by a specific position that she or he occupies in the time/space matrix. Each 'observer' is able to disclose within the text many various voices, because the text contains the 'potential' (Morson, 1991) for more

interpretations and meanings, some of which will be disclosed when looked at from different position in time and space.

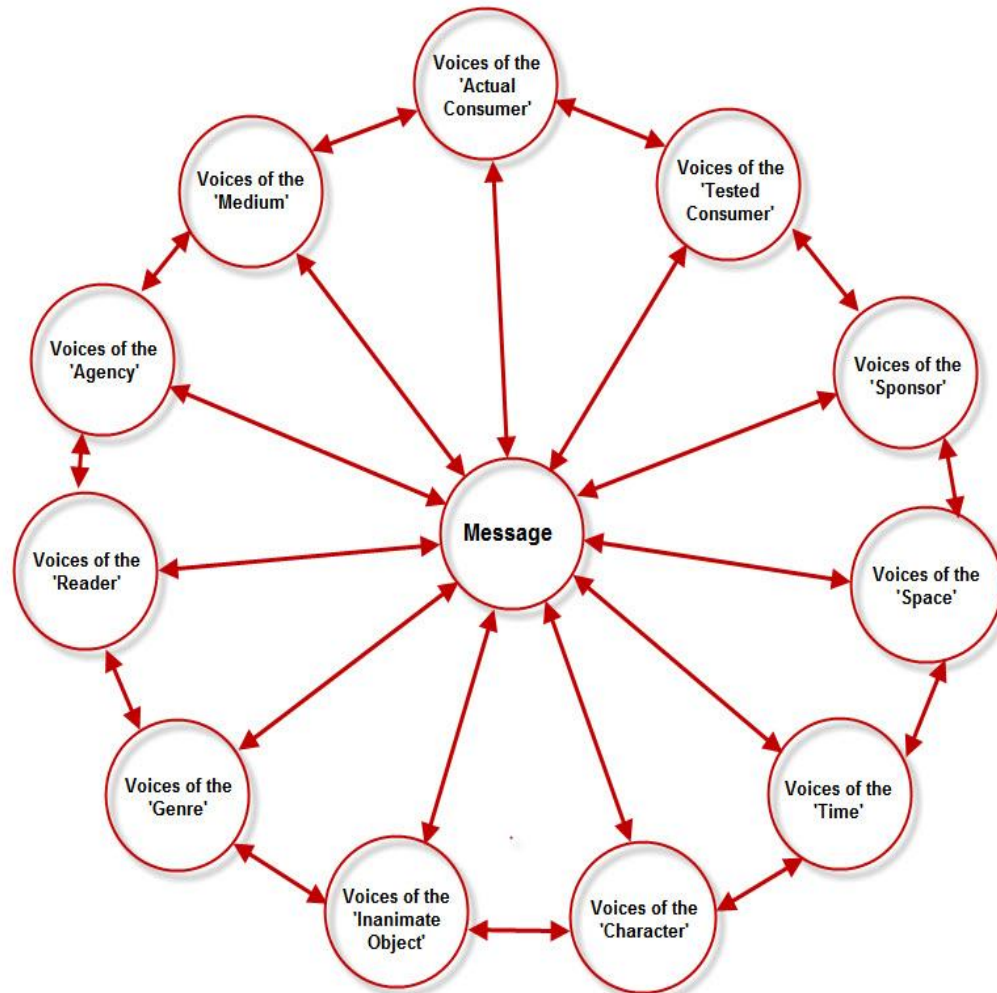


Figure 2: The Expanded Structure of the 'Message'

Each voice that can be heard in the 'message' has been discussed in previous sections. Figure 2 depicts the 'voices' that have been described by Stern and has also additional voices. As seen, Stern (1994) suggests classifying advertisements into three genres: autobiography, narrative and drama (p. 10). But this advertising classification is problematic. As noted by Miles, they "do not effectively cover all advertising message

voices: an end of message voice-over relaying a call to action is not adequately typified by any of the three tropes defined by Stern (1994, p. 10)” (Miles, 2007, p. 311). Other possible situations that will not fit Stern’s typology can be when, for example, first-person (“I”) is telling a story about him/herself in a third-person or when a person has multiple personalities and one ‘personality’ is telling a story about another ‘personality’. According to the definition of advertising proposed in this study (see section 3.3 The definition of ‘Advertising’), the rhetoric of political leaders can be viewed as an advertisement. Robert Joseph ‘Bob’ Dole (1923 -), an attorney and retired United States Senator from Kansas from 1969-1996, frequently referred to himself in the third person, during the 1996 United States presidential election campaign as well as after the campaign: in different TV shows and programs. For example, in *The Tonight Show with Jay Leno*,

Bob Dole appeared on stage to present his book *Great Presidential Wit*, and while doing so denied Leno’s earlier statements about it being possible for *Viagra* consumption to lead to blindness in men. “I know a little about Viagra... Bob Dole knows a little about Viagra,” Dole claimed, and then proceeded to act as though he were losing his vision. In another segment, Bob Dole jokingly claimed—in the third person—that he had once been part of the cast of *Friends* but later resigned to run for President of the United States of America. “Bob Dole should have stayed with *Friends*,” he commented (“Bob Dole”, 2010).

Bob Dole promotes his book referring to himself in the third person. This type of advertising rhetoric is not covered by Stern’s typology.

Stern’s typology is based on the three literary genres: autobiographical revelation (poems), third-person narrative (novels), and dramatic enactment (plays). She describes the genres in the following way:

Autobiography employs a first-person persona (“I”) telling a story about him/herself (Kenney, 1988) to an audience (Eliot, 1957) imagined as eavesdroppers sharing private personal experiences. In contrast, narrative

employs a third person persona (“he”, “she”, “it”) telling a story about others to an audience imagined as students in need of data to make sense out of the story. Finally, drama does away with narration, allowing the characters – the dramatis personae – to act out events directly (Stern, 1991; Wells, 1989) in front of an audience imagined as emphatic vicarious participants (Wells, 1989) (Stern, 1994, p. 10).

The typology advanced by Stern cannot cover all cases and possible situations concepts within advertising. Moreover, Stern (1994) employs notions, such as “private”, “personal”, and “experience” (p. 10), that change their meaning over time and space. This is why we should introduce another category

that can comprehend the necessity of time/space as recurring elements in all perception but will also take into account the non-recurring particularity of any specific act of perception. That category is chronotope (Holquist, 1994, p. 148).

Indeed, all advertisements have one property in common: it is time and space dimensions, but at the same time, advertisements’ spacio-temporal organization can have certain particularities. Thus, advertisements can be categorised according to the property that every advertisement has – the chronotope – in the same way as Bakhtin created various genres according to the peculiarities of time/space matrices within novels.

The conducted analysis of the ‘advertising message’ has displayed the vast variety of voices that may be imbedded in the advertising. As said, this variety of voices depends on the position that a particular observer occupies in time and space. This is why there might be an infinite number of voices within the ‘advertising message’. This study detected several voices that participate in the advertising message production process: the voices of the ‘endorser’, ‘reader’, ‘sponsor’, ‘agency’, ‘inanimate object’, ‘genre’, ‘time and space’, ‘medium’, etc. It should be noted that such voices as of ‘inanimate object’, ‘genre’, ‘medium’ are enabled by the ‘sponsor’, ‘agency’ and ‘reader’ because

voices are viewed by Bakhtin as speaking personalities that have consciousnesses. Each voice within the advertising system is enabled by the 'other', because, for Bakhtin, an entity can 'be' only if it co-exists with another entity. A voice cannot exist alone but co-exists with the 'other', which means that all voices are situated in dialogic relationships with each other. The next chapter discusses the interactive nature of the communication between various elements of the advertising system.

Chapter 6

‘DIALOGIC REALATIONSHIPS’ AND ‘INTERACTIVE’ ADVERTISING

6.1 The Need for a New Advertising Communication Model

Although Shannon and Weaver’s traditional communication transmission model has been one of the most influential in communication studies since its introduction in 1948, it has several drawbacks including the fact that it is a linier model at the heart of which lie the principles of control and transmission. Barbara Stern (1994) and Chris Miles (2007) are among the few who have made revolutionary attempts to break through the dominant communication paradigm and the linear management assumptions of mainstream marketing theory.

The advertising communication models generated by Stern (1994) and Miles (2007) are able to deal with so-called traditional advertising as well as those forms embedded in Hypermedia Computer-Mediated Environments as described by Hoffman and Novak. The traditional communication model based on the source, the message, and the recipient has been considerably expanded by Stern’s (1994), who considers multiple aspects of each element involved in the advertising message production process (see Stern, 1994). Yet, through Stern’s revision of the model, the element of control remained a primary principle of the model.

The cybernetic model for advertising proposed by Miles significantly expands Stern's revised communication model and addresses problems in the advertising system by applying second-order cybernetic principles. Cybernetics is a discipline that is related to a goal and taking action to achieve that goal. In order to know whether or not a goal has been achieved, there needs to be 'feedback'; the primary concern of cybernetics (Pangaro, 2006). The enhanced linear model does take into consideration the feedback loop. However, Miles's model (2007) represents an attempt to move away from the control and transmission paradigms; it still contains the same assumptions of feedback and feedback channel that Shannon and Wiener's work demonstrates. Before I examine in detail the transmission and cybernetic models, I will provide a brief summary of cybernetic principles.

Around 1948, Wiener (1961) applied the Greek word "cybernetics" meaning steersman, governor, pilot, or rudder (κυβερνήτης, [*kybernētēs*]) to "invoke the rich interaction of goals, predictions, actions, feedback and response in systems of all kinds (the term "governor" derives from the same root)" (Pangaro, 2006). In developing models common to all systems, early cybernetic researchers understood that their "science of observed systems" cannot be separated from "a science of observing systems", because it is we who observe (von Foerster, 1974).

The cybernetic approach is centrally concerned with this unavoidable limitation of what we can know: our own subjectivity. [...]. At minimum, its utility is the production of useful descriptions, and, specifically, descriptions that include the observer in the description (Pangaro, 2006).

The shift of concern in cybernetics from "observed systems" (physical systems such as thermostats) to "observing systems" (language-oriented systems such as science or social systems) (Foerster, 1981, 1984, 19991, 2003; Maturana & Varela, 1980) includes

the observer within the observing system and takes into account that “the distinction-making of the observer affect the nature of the boundary around the observed” (Miles, p. 316). This shift is known as a transition from “first-order cybernetics” to “second-order cybernetics” (Pangaro, 2006). Therefore, the difference between feedback in Miles’s model which is based on second-order cybernetics and the transmission model becomes apparent. In the transmission model, the observer who receives the message is not influencing the content of the message, but only controls the feedback channel. In Miles’s model, the act of observing is not passive and the observer influences the observed and therefore, changes the content of the message in the feedback channel.

Miles has depicted dynamic interactive relationships between various actors of the advertising system, introduced the additional actor, the ‘agency’, and clearly delineated the feedback process. The cybernetic model for advertising views interactivity as an inherent property of the advertising communication system. What is more, “‘interactivity’, in the sense of a mutual creation of the communication, *is* the advertising system” (Miles, 2007, p. 328). In the advertising system, according to Miles’s model, control is disseminated among the participants of advertising communication (which will be explained later in this paper). Although, Miles’s model presents an important contribution to our understanding of the communication process, some issues, such as self/other relationships within the advertising communication system; introduction of the ‘message in creation’ and the ‘presented message’; and the essence of control, deserve further elaboration. I am going to continue with the discussion of models developed previously starting with the traditional linear model and finishing with Miles’s cybernetic model for advertising, and then I will move to the explanation of the dialogic model for advertising.

6.1.1 The Traditional Model

In 1948, in his paper *A Mathematical Theory of Communication*, Claude Shannon proposed a general communication model (Figure 3). Warren Weaver supplemented the model with a preface and it was published as a book in 1949. This model, which is known as the traditional model, the sender-message-receiver model, and the injection or hypodermic needle model, has had a significant effect upon communication studies as well as marketing communications. In the discussion of human communications, the source and the destination are referred to as the sender and the receiver. The concept of noise indicates that there may also be a degree of distortion in the communication process. Later, a feedback loop from the receiver back to the sender became part of the Shannon model, although, it was added by Melvin De Fleur in his 1966 study *Theories of Mass Communication*.

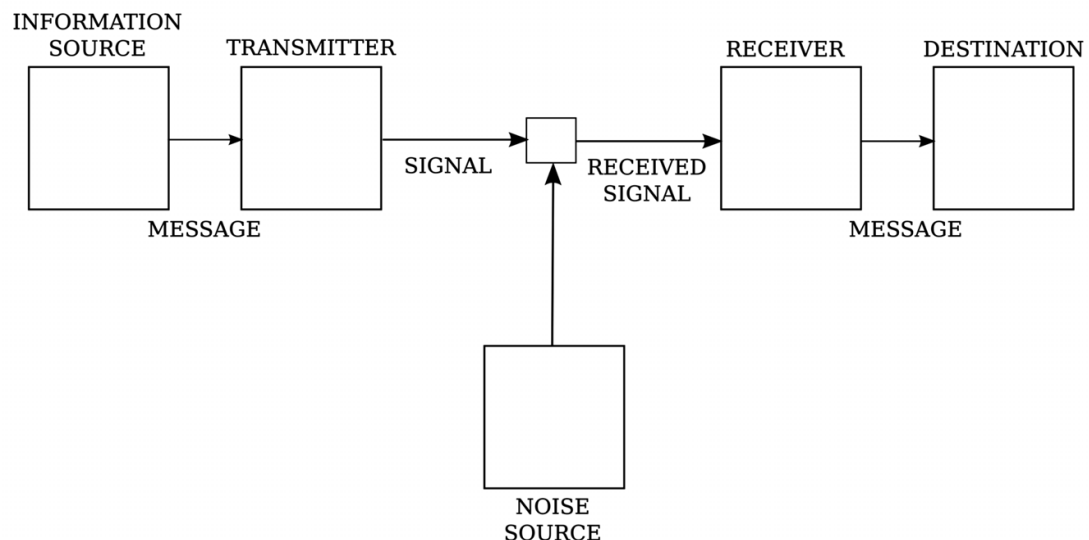


Figure 3: Claude Shannon's Schematic Diagram of a General Communication System

Note: from Shannon, C. E. A Mathematical Theory of Communication. *The Bell System Technical Journal*, Vol. 27, July, 1948, p. 380, Figure 1.

The traditional model views the sender and the receiver as separate entities. The model reduces human communication to a process of transmission of information between sender and receiver, where control belongs to the sender and the receiver plays a submissive role. The transmission model treats message decoding as a mirror image of encoding, allowing no room for the receiver's interpretation of the message. Such understanding of communication

which unproblematically conceives of a unified 'sender' and a unified 'target audience', deliberate (and sanctioned) 'encoding' and 'decoding' and speaks of 'monitoring responses' is an understanding of communication founded upon a deep allegiance to a control systems paradigm (Miles, 2010, p. 14).

These paradigms of control and transmission have been adopted by marketing theory. The adaptation of this paradigm in marketing discourse manifests itself in understanding marketing communication as something that is done by marketers to consumers where the consumer is viewed as the passive party. Control belongs to marketers, who are transmitting carefully crafted messages to consumers. The paradigms of control and transmission continue to be at the heart of marketing theory while other fields of communication have developed alternative approaches and understandings of the communication process. Yet, some marketing researchers use mainly literary theories such as reader response and deconstruction in the marketing field and problematize many management assumptions which occupy a central place in mainstream marketing.

One such example that challenges the traditional communication model of Shannon and Weaver is Barbara Stern's Revised Communication Model of Advertising.

6.1.2 The Stern Model

As briefly discussed above, Stern's revised model for advertising communication expands the traditional Shannon communication model: (the source, the message and the recipient) by considering multiple aspects of each element (Figure 1), but the basic assumptions remain mostly intact.

Stern makes the 'source' multidimensional. It is fragmented into three entities: the 'sponsor' (who pays for the advertisement and approves its final form), the 'author' (who is paid to create and produce the advertisement), and the 'persona' (the representation of the advertiser within the advertisement, such as an anonymous voice-over or a spokesperson). In Stern's model, the 'message' can be framed as autobiography, story, or drama. The 'receiver' is also fragmented into three entities: the 'implied consumer' (the 'ideal' image of the consumer imbedded within the message), the 'sponsorial consumer' (the initial audience that grants approval before the message can be presented further), and the 'actual consumer' (individuals in the 'real world' who are the target audience and at whom the advertising message is aimed). In Stern's revised model of advertising communication, the 'actual consumer' is involved in the process of meaning construction and co-creates meaning with the communicator. Although, Stern highlights the active role of the 'consumer', control remains the essential aspect of her communication model. The 'sponsor' and the 'author' control the 'actual consumer' who is supposed to interpret the message in the way intended by the 'sponsor' and the 'author'.

Stern's model therefore, remains tied to the control paradigm so widespread in mainstream marketing communication theory. One of the first efforts to move away from the linear understanding of the communication process and to build the recursive

and dynamic framework for advertising communication has been undertaken by Miles (2007).

6.1.3 The Miles Model

Miles's model is based on principles drawn from the field of cybernetics. In a cybernetic communication model for advertising, Miles (2007) demonstrates that all actors involved in the advertising message creation process are in interactive relationships with each other and are engaged in a mutual creation of communication (Figure 4).

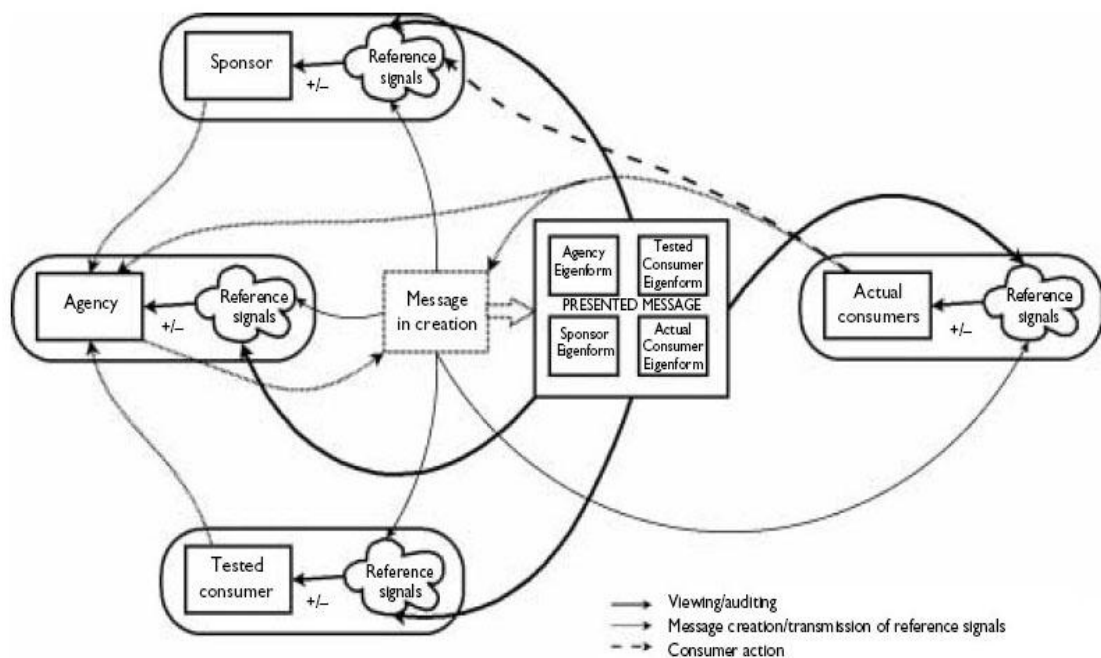


Figure 4: Miles' Cybernetic Model of Advertising Communication

Note: From Miles, C. (2007). A cybernetic communication model for advertising. *Marketing Theory*, 7(4), p. 317, Figure 3.

The model is made up of the following actors, artefacts and processes:

- Actors:
 - Sponsor
 - Agency
 - Tested Consumer
 - Actual Consumer
- Artefacts: Message in Creation
 - Presented Message
- Which includes:
 - Eigenform of Sponsor
 - Eigenform of Agency
 - Eigenform of Tested Consumer
 - Eigenform of Actual Consumer
- Reference Signals
- Processes: Comparison with Reference Signals
 - Viewing/Auditing
 - Message Creation/Transmission of Reference Signals
 - Consumer Action (p. 316).

As seen, Miles's model includes four actors: the 'agency', the 'sponsor', the 'tested consumer' and the 'actual consumer'. A significant role in the cybernetic model for advertising is devoted to feedback and to how the system can be seen as observing itself. Each actor gives a certain amount of feedback during the advertising message production process. For example, as is evident in the model, the 'sponsor' is in an interactive relationship with the 'agency' as "it provides feedback to the Agency regarding the progress of the message creation" (p. 316). Also, before the message is presented to the 'actual consumer' and the 'sponsor', the 'tested consumer' (focus groups⁴⁰, test groups, consumer research, etc.) provides feedback to the 'agency'.

The feedback process "is dependent upon each actor comparing their inputs to an internal reference signal and adjusting their outputs accordingly so as to match the input with the reference signal" (Miles, p. 322). For instance, the 'sponsor' has a certain idea of what message their advertising should convey and all the ideas suggested by the 'agency' will be compared against these thoughts. So, the 'sponsor' is trying to

communicate its reference signals, i.e. “the criteria by which they will be judging work presented to them” (Miles, p. 322) in the same way that the ‘agency’ tries to communicate their reference signals to the ‘sponsor’.

Miles looks at a model of advertising communication not only as an observed system, but also as an observing system, by including “us” in the communication matrix. Following the three-valued system developed by Varela (1975), Miles brings into being three elements: “that which is being marked out, that against which it is being marked out and, finally, the mark-maker (the point of self-reference)” (p. 323). In this model, each element can be viewed as an observer.

Each observer is situated in an interactive relationship with another observer. The existence of one element is determined by the existence of another. In these self/other relationships “the observer distinguishes an element by conferring stability upon it – the stable form being termed the *eigenform* and the process of distinguishing that stability being the *eigenbehaviour*” (Miles, p. 323). Eigenbehaviour, as explained by Miles, is performed by the observer in order to facilitate the communication process with the observed system. Each actor’s perception of the ‘other’ and of its own ‘self’ is directed towards finding stability.

In Miles’s model, there is no centralized control; it is shared among the ‘agency’, the ‘sponsor’, the ‘tested consumer’ and the ‘actual consumer’. Yet, for Miles (2007), the control of the ‘consumer’ lasts up until the time “the message is still not fully determined” (p. 327) (a point to which I will return later in this study).

Although Miles’s model significantly expands our understanding of communication processes in the advertising system, the Bakhtinian concepts of ‘dialogic relationships’ and ‘unfinalizability’ can further elaborate certain aspects of advertising communication.

Before describing the dialogic advertising model, the next sections will analyze the aspects of a cybernetic communication model for advertising that can be adjusted according to the Bakhtinian perspective.

6.2 Adjusting Miles's Model According to the Bakhtinian Perspective

6.2.1 Stability of the 'Self'/The 'Unfinalized' 'Self'

Miles (2007) states that the systems of the observer and the observed are created simultaneously. For example, "the 'sponsor', in observing (distinguishing) the 'agency' both brings into being the 'agency' and brings into being (distinguishes) itself" (p. 323). This means that each element of advertising communication is in dialogue with other elements, that is, the existence of each element is determined by the existence of other elements. This position in Miles's cybernetic model for advertising communication echoes the Bakhtinian perception of self/other relationships. For Bakhtin (2003), "I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another" (p. 287). He goes on to argue that "a person exists in the forms I and another" (p. 293), where another is viewed by the 'self' as a finalized entity, in, as Holquist (1994) says, its "consummated wholeness" (p. 28). But if, for Miles, "we are [...] involved in the creation of eigenforms to stabilize our own identities" (p. 326), for Bakhtin (2003), we resist limiting our own 'self'; it is open and 'unfinalized'.

6.2.2 Fixed Eigenforms/The 'Unfinalized' Message

The Miles model suggests that the advertising message is

a frozen summation of eigenforms of the elements in the message production matrix. As relationships evolve (and the environment evolves), the eigenforms in the message remain fixed. When reviewing the relationship between themselves and an agency, a sponsor is observing a series of messages that will most likely portray

fixed (nonevolved) eigenforms of themselves, their ‘tested consumers’ and the agency. The model would predict that there would be a sense of disparity present in any such review (when carried out by any element within the message production matrix) that might lead to a questioning of the effectiveness of the relationship (2007, p. 329).

Yet, the message or the eigenforms in the message cannot remain fixed. The meaning of any observed system is defined by the observer who occupies a “unique position in existence” (Holquist, 1994, p. 21). When the observers change their position in the time/space matrix and the relationships between various actors evolve, the ‘presented message’ also changes, as the observer and the observed system are created simultaneously. Thus, the ‘presented message’ cannot obtain a ‘stabilized’ form; it is unstable and ‘unfinalizable’ as it is constantly changing within the time/space matrix as is the observer.

6.2.3 The ‘Message in Creation’ and the ‘Presented Message’/The ‘Unifinalized’ Message

Miles writes that the ‘actual consumer’ can be part of the message production matrix only when s/he actively participates in the creation process while the message is not ‘fully determined’ (p. 327). Yet, consumers are active participants in the message construction process as they display an ability to read, co-create, then “act on polysemic meanings from ads that they view” (Ritson & Elliot, 1995, p. 1036).

The division between the “message in creation” and the “presented message” (p. 320) is problematic because it implies the existence of two separate entities where one entity changes into another. Yet, from the Bakhtinian point of view, change can be seen as a “grotesque matter” (Karimova & Shirkhanbeik, 2010, p.9), where the message is always in the process of ‘becoming’ as it is constantly changing within the time/space matrix, and cannot be ‘fully determined’. Change, for Bakhtin, is happening all the time, while

for Miles, change happens at a particular moment in time and space. Such perception of change enables Miles to differentiate between the “message in creation” and the “presented message”. Yet, from the Bakhtinian perspective, such division cannot take place.

6.2.4 A Summary of the Revision of Miles’s Model

My revision of the cybernetic model for advertising communication can be summarized in the arguments briefly presented below.

- The ‘Unfinalized’ Self

For Miles, “we are [...] involved in the creation of eigenforms to stabilize our own identities” (p. 326) as well as the ‘other’, while for Bakhtin (2003), although we may try to finalize the ‘other’, we resist limiting our own ‘self’; it is open and ‘unfinalized’.

- The ‘Unfinalized’ Message

The Miles model presents the advertising message as a frozen collection of eigenforms of the elements in the message production matrix. As relationships and the environment evolve, these eigenforms in the message remain fixed (Miles, 2007, p. 329). Yet, the ‘observer’ is constantly changing his or her position in the time/space matrix and as does the message because they are created simultaneously. Thus, the ‘presented message’ cannot obtain a ‘stabilized’ form.

- Active Consumers

In Miles’s model, for the ‘actual consumers’ to be part of the message production matrix they must be active participants in the creation process while the message is not fully determined. This implies that interpreting the message by consumers is treated as

an act of consumption rather than production. Yet, consumers are co-producers of the message. Therefore, the ‘consumers’ are part of the message production matrix because they not only interpret but co-create the message.

- Change as a “Grotesque Matter”

The division between the “message in creation” and the “presented message” cannot take place because change does not happen at a particular moment in time and space but, for Bakhtin, change is happening at every moment of time. There can be no determined point in time and space when the “message in creation” turns into the “presented message”. The ‘message’ is always changing.

The dialogic model of advertising communication that this study proposes is an attempt to put further remarks upon the cybernetic communication model for advertising developed by Miles and to re-evaluate it from the Bakhtinian standpoint. This re-evaluation has taken the form of focusing on the way in which all elements of the model perceive ‘self’ and ‘other’; on the time/space factor that defines the unique perspective of each element involved in advertising communication; on ‘unfinalizability’ of the message; and on the principles of the message co-creation.

Next, considering the revised aspects of the cybernetic communication model for advertising, this study attempts to create a dialogic model based on the Bakhtinian theory of dialogic relationships.

6.3 A Dialogic Model

6.3.1 The ‘Message’

Dialogic relationships are described by Bakhtin as interaction between various voices, or between various ‘consciousnesses’. The word ‘consciousness’ is used by

Bakhtin not in the psychological sense, rather, it underlines the difference between ‘body’ and ‘consciousness’ where body has a beginning and an end while consciousness “can have neither a beginning nor an end” (Bakhtin, 2003, p. 291). It is identical with the “*personality* of an individual: everything in a person determined by the words ‘I myself’ or ‘you yourself’, everything in which a person finds himself and senses himself, everything he answers for, everything between birth and death” (Bakhtin, 2003, p. 292). Although, Bakhtin does not provide a strict definition of the term ‘dialogic relationships’, he, as discussed above, highlights a common aspect of the dialogic structure, “Everywhere a *specific sum total of ideas, thoughts, and words is passed through several unmerged voices, sounding differently in each*” (Bakhtin, 2003, p. 278). In advertising, too, the message is a sum of ‘ideas, thoughts, and words’ passed through several voices; it is an accumulation of different voices of each actor involved in advertising communication. Therefore, in communication, the message is dialogic in its nature.

6.3.2 Interactivity as Co-Existence

‘Self’, for Bakhtin (2003), is determined by the category of ‘other’ and its existence is impossible without it. “I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another. The most important acts constituting self-consciousness are determined by a relationship toward another consciousness” (Bakhtin, 2003, p. 287). In other words, “a person cannot be found or considered in isolation, but only in relation to and interaction with unfinalizable voices and other persons’ consciousnesses” (Nikulin, 1998, p. 387). In order for the ‘self’ and the ‘other’ to exist they should exist simultaneously, or, as Holquist (1994) asserts, “self/other is a relation of simultaneity” (p. 19). The existence of the ‘self’ is

shared with the 'other'. In the dialogic model for advertising (Figure 5), each actor is situated in a certain time and space and views the 'self' in relation to the 'other'. They co-create each other simultaneously.

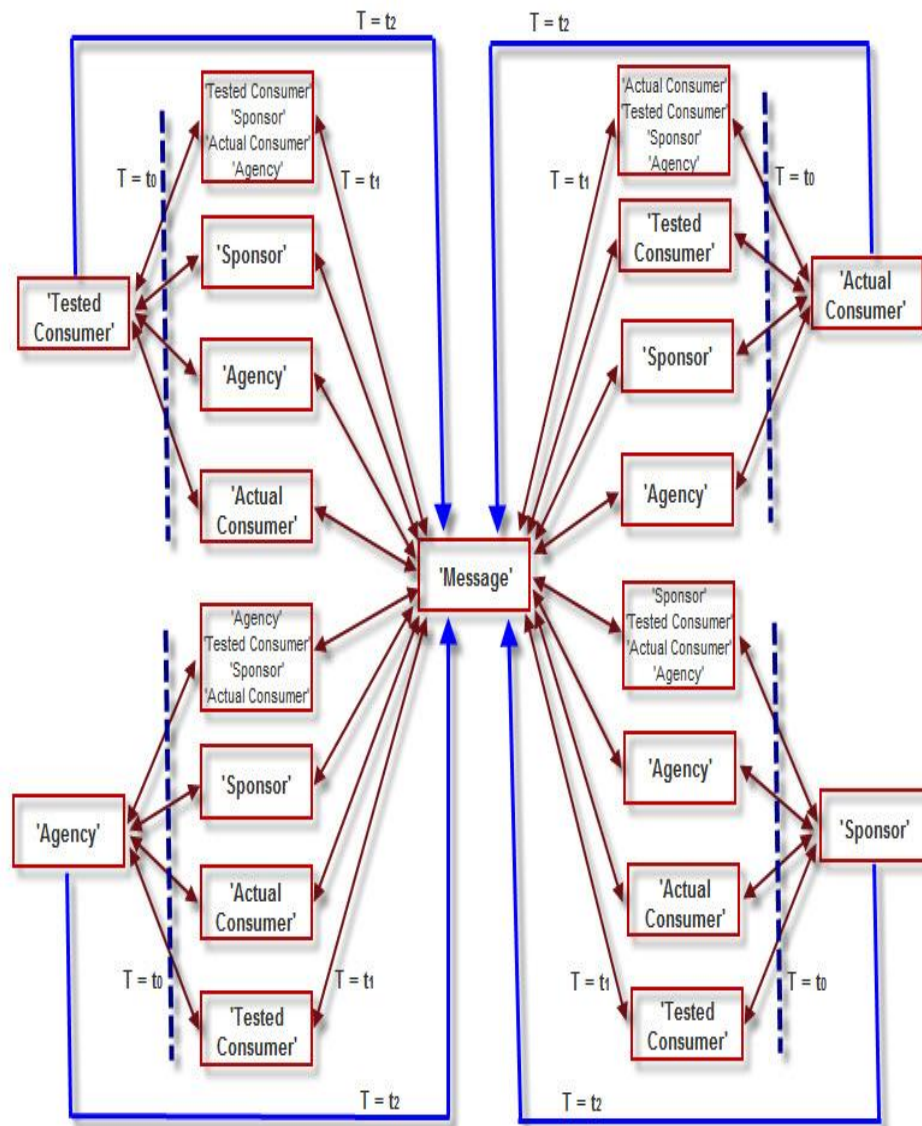
6.3.3 'Unfinalized' 'Self' and Stabilized 'Other'

In these self/other relationships, the 'other' is "in the realm of completeness" (Holquist, 1994, p. 26), while the 'self' is of an unfinished nature. The time of 'self' is constantly open and has no beginning and no end. "Beginnings and ends lie in the objective (an object-like) world for others, but not for the conscious person himself" (Bakhtin, 2003, p. 290).

The dialogic model for advertising shows that each actor involved in advertising communication resists limiting his or her own 'self', but looks at the 'other' in its "consummated wholeness" (Holquist, 1994, p. 28). For example, the 'agency' refuses to enclose its own 'self' within the closed boundaries of the 'agency', but looks at other actors of the advertising system within fixed clearly determined boundaries. Yet, the 'agency' perceives its own 'self' through the 'other', therefore, its perception of 'self' has also the particularities of the 'sponsor', the 'actual consumer' and the 'tested consumer'. In Miles's model, the actors in the advertising system are divided into four categories. However, each actor engaged in the advertising communication process can play various roles within a certain time and space. For instance, the 'agency' can view the 'sponsor' as the 'consumer' of their services. Moreover, as Miles himself notes, the 'agency' can perceive other bigger agencies as consumers of their product, when

the production of advertising message designed primary to compete in industry competition or the production of ads ostensibly in order to help sell a sponsor's product but more truthfully to sell a small agency's skill to a larger one (p. 318).

The ‘agency’ can therefore play different roles (of the ‘sponsor’, the ‘consumer’, the ‘agency’, etc.). In the same way, the creative team can become the target group for a creative brief⁴¹, which is the blueprint for creative development (Duckworth, 1997, p. 165). If the brief does not offer “a convincing explanation of the problem, [creative people] will tend to produce dull work because they are operating mechanically” (ibid, p. 166). This is why, while preparing a creative brief, the account planner thinks of the creative team: the target group of the brief. Consequently, each actor of the advertising system can perform various roles. Thus, it is impossible to delineate clear-cut boundaries between the ‘sponsor’, the ‘actual consumer’, the ‘tested consumer’ or the ‘agency’. One cannot tell where the boundaries of one element finish and where another’s begins. Thus, the division into four actors (the ‘sponsor’, the ‘agency’, the ‘actual consumer’, the ‘tested consumer’) does not exist from the point of view of each entity about its ‘self’. This division exists only from the perspective of each actor about the other entity who tries to impose stability on the ‘other’. This is what makes it possible to discuss these concepts separately.



The line of perception which represents the unique space and time
 in which the observer is observing the observed in relation to the
 time and space of the observed.

Figure 5: A Dialogic Model for Advertising Communication

It is important to understand that there are many dimensions that each actor ascribes to his or her own 'self'. In the model (Figure 6), each actor is an accumulation of different voices, which participate in the co-creation of the message, but each actor communicates with the finalized form of the 'other', which each actor imposes on the 'other'. The finalized form of the 'other' or eigenform of the 'other' is shown in the Figure 6 as blurred figures.

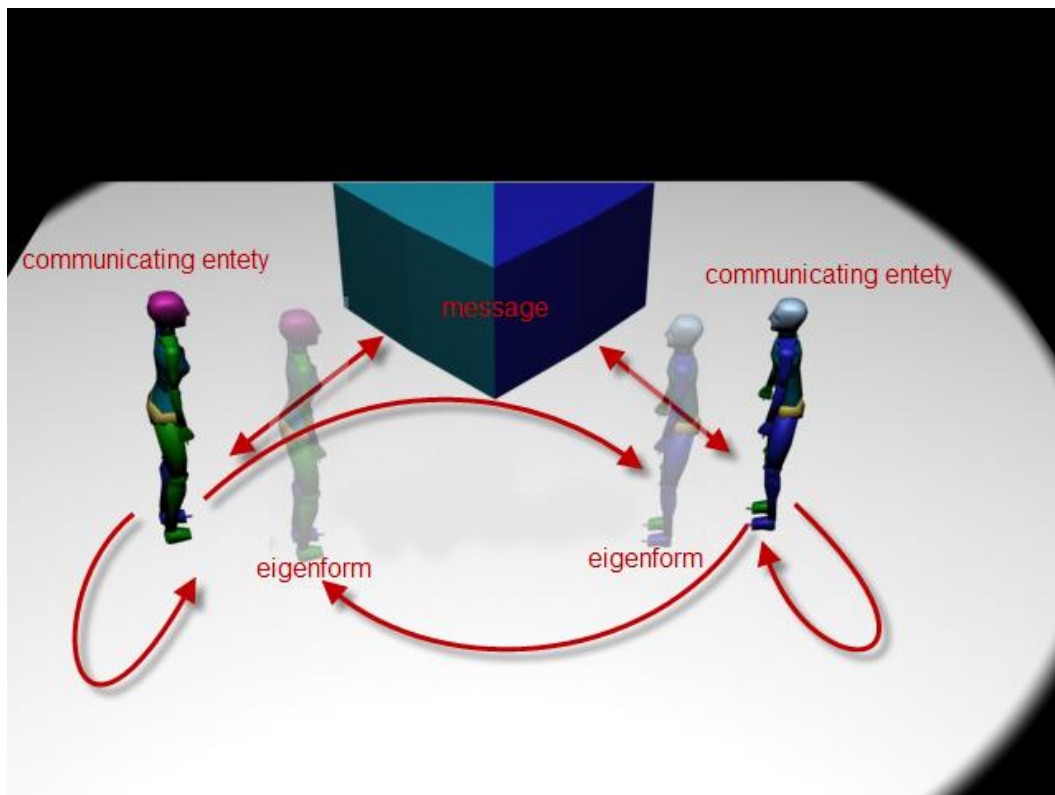


Figure 6: The Process of Advertising Communication

Figure 6 illustrates the process of advertising communication. It shows that the unique position of each communicating entity defines his or her unique perception of the 'message'. Thus, the 'message' can be depicted in the form of an 'unfinalized' geometrical figure that consists of an infinite number of sides.

Each actor creates the eigenform of the ‘other’, that is, a stabilized perception of the ‘other’. Each actor also has a unique perception of the ‘self’. Moreover, this *perception* of the ‘self’ differs from the perception of the ‘self’ by the ‘other’ and from others’ perception of the ‘self’ in each communicator. Both parties are involved in the creation of the ‘message’. The ‘message’ is created according to how the ‘other’ is perceived by the communicator (In Figure 6, the blurred figures).

6.3.4 The Unique Perception

The position of one body can be defined only in relation to another body and the nature of this relation is determined by an ‘observer’ who looks at it from a particular position in time and space. Two entities cannot occupy simultaneously the same place but only different places. Each entity is perceived in a unique way because each ‘observer’ occupies a unique position in the time/space matrix. On the basis of this argument it follows that not only is the ‘self’ unique in every observer, but also that the observer’s *perception* of ‘self’ which differs from the perception of the ‘self’ by the ‘other’ and from others’ perception of the ‘self’ in an observer. For example, the ‘agency’s’ perception of itself differs from the understanding of what the ‘agency’ is by the ‘sponsor’, ‘actual consumer’ or any other actor in the advertising communication model in a specific time and space. Also, the perception of the ‘self’ by the ‘agency’ changes in time and space. It should be noted that the ‘self’ is viewed by Bakhtin as “essentially social. Each of us is constituted not as an individual, private, atomic self but as a collective of the many selves we have taken in from birth” (Booth, 1982, p. 51). Following the framework of the dialogical school in the tradition of Bakhtin, Hermans (2001) conceives of the ‘self’ as “a multiplicity of positions among which dialogical relationships can be established” (p. 243), while the perception of the self or ‘self-

concept' is "a theory that a person holds about himself as an experiencing, functioning being in interaction with the world" (Epstein, 1973, p. 23). As an observer changes his or her position in time and space his or her personality changes. Thus, personality is an accumulation of different voices. Personality is a multiplicity of various voices that occurs as a result of experience of the 'self' by the 'self' and of the 'other' by the 'self' in different times and space.

In the advertising communication model, the message is co-created not only based on the observer's perception of the 'other' but also on the observer's perception of 'self'. The creation of meaning in the advertising message is based on these perceptions. This means that not only does the advertising message change through time and space but also the observer's perception of 'self'. As Holquist (1994) comments, for Bakhtin, "there is one time/space organizing perception of the subject by the subject; and there is another time/space that shapes the subject's perceptions of others" (p. 169). Since the 'observer' is situated in a unique position in the time/space matrix, the perception of the observed system as well as the perception of its own 'self' for each actor involved in advertising communication will also be unique (see Figure 5). The importance of the time/space factor finds its diagrammatic representation in the dialogic model where t_0, t_1, t_2 demonstrate changes of time and space. Thus, it becomes clear that an observer sees the 'self' and the 'other' from a unique position in existence that the 'agency', the 'sponsor', the 'actual consumer', and 'the tested consumer' occupy in the time/space matrix. This unique position cannot be shared with the 'other'. This means that one observer's understanding of 'self' is always different from another observer's understanding of 'self' and vice versa.

6.3.5 Misunderstanding

The above arguments shed light on the nature of misunderstanding in advertising communication: the meaning of the ‘message’ intended for the ‘self’ in the ‘sponsor’ by the ‘agency’ is based on how the ‘agency’ understands the ‘self’ in the ‘sponsor’ and it is different from how the ‘sponsor’ understands his or her own ‘self’. This is why the intended meaning of the ‘message’ sent by the ‘agency’ to the ‘sponsor’ will not be the same as what the ‘agency’ receives (the same logic is applicable for any other actor in the advertising system). Thus, when the ‘message’ is being co-created by two or more communicators misunderstanding may occur between the parties involved in any form of communication, including advertising communication. So, the question arises, “How to resolve this misunderstanding?” In order to answer this question one should realize that in the communication process the ‘message’ is a co-creation of different parties involved in communication and one cannot have control over the ‘other’.

6.3.6 Resolving Misunderstanding

The dialogic model for advertising enables the movement out of the paradigms of control and transmission. The message is what different observers understand about the message. The message is the accumulation of an infinite number of voices. Thus, the message is ‘unfinalizable’. Even if there was a chance to indicate all the possible voices that are part of the message, the message can never be stabilized and finalized because each observer changes within the space/time matrix, and so does the message.

Once an observer acknowledges that there is no control in communication and the ‘message’ is co-created, the feedback cycle becomes obsolete. In this case, the notion of misunderstanding becomes irrelevant. Thus, the observer realizes that his or her understanding of the ‘message’ is not the message itself, but the message is the co-

creation of all the actors involved in communication. There is no message that is sent or transmitted from the ‘sender’ to the ‘receiver’, or from the observer to the observer. Thus, there is no feedback loop and there is no control – neither centralized (the transmission model), nor de-centralized (the cybernetic model) – over the ‘message’ and the actors involved in the communication process. Therefore, we move away completely from the paradigms of control and transmission.

The following short example of an advertising campaign for Marks & Spencer (M&S) illustrates the transmission model, cybernetic model and dialogic model at work.

6.4 Applying a Dialogic Model to Advertising Communication

6.4.1 Marks & Spencer’s *Plan A* Campaign

In January 2007, M&S launched a campaign called *Plan A* (see plana.marksandspencer.com/about). It developed “new products and services to help customers live more environmentally friendly lives” (see plana.marksandspencer.com/media/pdf/planA-2010.pdf). In 2010, the company added eighty new commitments to the original hundred launched in 2007 among which are to make the group carbon neutral and eliminate all waste to landfill by 2012 (Rigby and Harvey, 2007). This campaign is aimed at consumers who are concerned with environmental issues. Such ethically sensitive consumers are “no longer a minority pressure group” (Nicholls, 2002). According to Cowe and Williams (2001), a third of the UK public view themselves as “strongly ethical” and in a recent study over 50 percent of UK consumers had bought or recommended a product on the basis of its ethical reputation.

6.4.2 The Transmission Model

According to the transmission model, the advertisements for M&S represent the voice of the brand. Control is concentrated in the hands of M&S as all communication that is not initiated by the company. The consumer is viewed as a passive recipient of the advertising message sent through the media by M&S. The company has to develop a feedback channel to monitor the responses of consumers. Feedback is necessary, so M&S can improve the advertising message to reach its communication goals. Thus, feedback ensures the effective control that M&S has over consumers.

6.4.3 The Cybernetic Model for Advertising Communication

The cybernetic model for advertising will view 'tested consumers', 'actual consumers', M&S, and RKCR/Y&R UK (Rainey Kelly Campbell Roalfe/Young & Rubicam) advertising agency as self-observing systems that all interact with each other. Control is not centralized in the hands of one actor but spread among all actors involved in the message production process. All these actors are involved in the creation of a series of advertisements called *Doing the Right Things*. There is the 'message in creation' which is a co-creation of all actors and the 'presented message' which is finalized and represents the eigenforms of the actors involved in the message creation process at the time of production of the 'message in creation'. Therefore, in Miles's model, the role of the 'actual consumer' in the co-creation of the 'message' is disregarded and the 'actual consumer' is a passive entity in the communication process. Furthermore, the represented eigenforms in the 'presented message' are finalized. In the series of advertisements, *Doing the Right Things* is always the right thing to do, according to Miles's model, and will not change in different times for different viewers.

6.4.4 A Dialogic Model for Advertising Communication

According to the dialogic model, ‘tested consumers’, ‘actual consumers’, M&S, and RKCR/Y&R UK (Rainey Kelly Campbell Roalfe/Young & Rubicam) agency are all involved in dialogic relationships. The existence of each actor is defined by the existence of another.

The series of advertisements *Doing the Right Things* is conceived as ‘unfinalized’ as each actor is a co-creator of the ‘message’. The ‘message’ is not transmitted but co-created by all participants involved in advertising communication. In the advertisements *Doing the Right Things*, according to the dialogic model for advertising communication, doing the right things is not always the right thing to do; as consumers co-create the ‘message’, the meaning of “right things” changes from viewer to viewer, and from time to time. Furthermore, the ‘message’ is a representation of not only the actors involved in the co-creation, but also a representation of each actor’s understanding of all other actors and his/her own ‘self’, as each actor may play different roles in time and space. In time and space, the “right things” and the actors’ understanding of “right things” may change. According to the dialogical model, the notion of “right things” consists of all the notions of “right things” for all actors engaged in the communication process. In this way of using the dialogical model we can see that there is no control in creating the ‘message’ and there is no transmission of the ‘message’. What exists is the co-creation of the ‘message’.

6.5 Can the Level of Interactivity be Measured?

The analyses conducted above have demonstrated that interactivity is a multivalent phenomenon. This study has shown how interactivity operates within different contexts.

One question, posed in Chapter II, remains undecided: Can the level of interactivity be measured? Is there a scale that can be generated for measuring interactivity? Before providing an answer to this question a brief summary of the nature of interactivity is offered.

In any sort of communication between two or more entities there is interaction. Why? Because self and other are co-created simultaneously; they define each other's existence. Therefore, self and other are involved in interaction. Obviously, they inevitably influence each other. Thus, interactivity is not a form of action, as assumed by Liu and Shrum (2002) and Florenthal and Shoham (2010) (see Chapter II), but a relation. Here, it is appropriate to recall the passage quoted earlier where Bakhtin (2003) equates the terms 'dialogic relationships' and 'dialogic interaction'. Relation either exists or does not and therefore, from Bakhtinian point of view cannot be measured.

If we accept that interactivity is a dialogue between the unbalanced and balanced states of a system, then we can measure the number of times in which a system fulfils the cycle between balanced \rightarrow unbalanced \rightarrow balanced systems. A system changes from the state 'what was' to the state 'what is'. In both states the system is balanced. The transitional moment between these two states is the moment when the system is unbalanced. For explaining this cycle, we can use second-order cybernetic theory and the concept of eigenform. Let us create an eigenform of the system and call it 'A' – the time when the system is in a state 'what was'. Let us create an eigenform of the system and call it 'B' – the time when the system is in a state 'what is'. Now, it is possible to measure interactivity by measuring the time between 'what was' and 'what is'. It is easy to notice, that the measurement is performed on the singular system. It is done because when two entities interact they organise one system. Other researchers have undertaken

attempts to measure different characteristics of different actors involved in the communication system. For example, in their attempt to measure synchronicity, one of the dimensions of interactivity, Koolstra and Bos (2009) perceive one actor staying the same and perceive another actor responding, and then, the actors reverse their roles. In the system proposed by this study, the system itself is interactive. All the elements within the system are changing at the same time. They are in dialogic relationships, they co-created each other. In this case, what interacting are the states of the system: ‘what was’ and ‘what is’. How fast the state of communication changes is what defines the level of interactivity. This method of measuring the system cannot be applicable from Bakhtinian point of view because for him the system is always in a state of becoming, unbalanced, or, to say in another way, grotesque. Therefore, the system is always in a state of interaction.

Chapter 7

CARNIVAL OF INTERACTIVE ADVERTISING: THE ROLE OF BAKHTINIAN CONCEPTS IN THE THEORY OF INTERACTIVITY

Bakhtinian conceptions are ambiguous, unfinalizable and problematic. Bakhtin himself prefers the term '*problemnost*' (*проблемность*) to the term 'conception'. The difference between these two concepts he understands in accordance with the Greek word '*problema*' from '*proballein*' to put forth, to stick out. It seems that, for Bakhtin, 'conception' is related to the process of smoothing out sharp, jagged meanings, while his aim is exactly the opposite: "his works are "sticking out" as problems that are not brought to the obvious unity"⁴² (Bocharov, 1995). Thus, according to Bocharov (1995), '*problemnost*' is the main characteristic of Bakhtinian work. In the Bakhtinian spirit, this dissertation has brought forward the fundamental problems within the theory of interactivity by showing that interactivity is an inherent property of advertising communication. The aim of this study was not to provide another definition of interactive advertising but to reveal the existing problems within the theory of interactivity, to encourage moving away from a conventional division of interactive vs. traditional advertising, and to show an alternative approach to interactivity. This approach illustrates various ways in which the observer can be involved in dialogic relationships with advertising.

There are many possible interpretations of the concepts introduced by Bakhtin. In his work, by pointing at the intertextual relations between various dimensions of the text, Bakhtin shows that dialogicality defines the nature of relationships between various elements involved in the message construction and meaning production processes. He contemplates the relationships between the ‘author’, the ‘reader’ and text. Bakhtin (2004) says that the author is imprisoned in his own epoch and his own contemporarity, while the reader looks at a text from his own position in the time/space matrix. Therefore, the meaning of the text is organized when the two main plains, the author and his/her context and the reader and his/her context, overlap through the text. Thus, as put by Hirschkop (1986), “meaning lies neither in text nor content but in the relation between them” (p. 80). This is why the relationship between various actors renders an important role in advertising communication. The application of Bakhtinian thinking to interactive advertising enables us to shed light on the advertising meaning production process as well as on the advertising message creation process by stressing the importance of relationships between various parties of the communication system. It contributes to interactive advertising theory by explaining the peculiarity of relationships between various elements of the advertising system using such concepts as ‘carnival’, ‘chronotope’, ‘dialogic relationship’ and ‘polyphony’.

7.1 ‘Carnival’, ‘Grotesque’ and ‘Interactive Advertising’

Bakhtinian carnival can be viewed both as ‘the popular social institution’ and as ‘an immaterial force’ (Holquist, 1994). The carnivals of Mardi Gras, Elzach, and Rio de Janeiro are all the instances of carnival as ‘the popular social institution’. But such examples as the Notting Hill Carnival and Rio samba parades have demonstrated that

carnival itself can become the advertisement for a product (e.g., Lilt) or a political leader (e.g., Getulio Vargas). Here, interaction between various actors involved in the advertising communication process is apparent. The participants of carnival interact with the 'product', the 'sponsor', the 'agency', etc.

As 'an immaterial force' carnival manifests itself in literary works (e.g., Dostoevsky's novels, Menippean satire and Rabelais' novel), TV programs (e.g., *Jackass*, *South Park*), political campaigns (e.g., Jesse Ventura), and advertising (e.g., JBS Men's underwear, McDonalds advertising campaign). The analysis of the viral commercial for JBS Men's underwear has displayed how carnival culture moves into the advertising text. This transition from the carnival cultural praxis to popular culture texts is defined by Bakhtin as a 'creative memory'. The 'creative memory' of advertising retains the voices of various artistic forms, times and spaces. Thus, this analysis has showed how advertising and the 'reader' of the advertising message interact with the past, with the carnivalesque genre.

Carnival, for Bakhtin, is a world of ambivalent festive laughter, which brings together oppositions, sublimates death (Lachmann, 1988-1989, p. 124) and dispels the fear of death and the fear of cosmic forces. It seems that between advertising and carnival no connection can be detected. Advertising, contrary to carnival, in many cases creates fears: of oldness, death, illness, loneliness, etc., and at the same time offers a product or service as the solution. However, this can be interpreted as the process of 'crowning' and 'decrowning' of the fear – a particular aspect of carnivalesque culture. For example, the advertisements for anti-aging creams promise of making the consumer look younger by reducing visible wrinkles and expression lines. The rhetoric of these advertisements presents wrinkles as a threat to 'youth' and creates fear of aging, but at

the same time it offers a solution, a product, which will help to remain young and beautiful. The image of carnivalesque advertising “combining praise and abuse seeks to grasp the very moment of [the] change, the transfer from the old to the new, from death to life. Such an image crowns and uncrowns at the same time” (Bakhtin, 1984, p. 166). Contemporary advertising simultaneously, creates and obliterates the fear, revealing its ambiguity, so common to carnivalesque announcements of the medieval fair. The ambiguity of contemporary advertising is also expressed in its indefinite situation, within a framework of exploitation and empowerment, consumerism and activism, power and pleasure (Duffy, 2010).

Carnival can be viewed, as Holquist (1994) puts it, as “*a means for displaying otherness*” (emphasis in original, p. 89), a means for demonstrating that the conventional social and political laws are not ‘given’ (дан, [dan]) but ‘created’ (зadan, [zadan], or создан, [sozdan]), and a means for showing new possibilities for people. One of the possible ways of looking at advertising is to say that advertising promises to consumers that the advertised products may enable them to become the ‘I-that-could-be’. It displays otherness in the same manner that carnival does. One may argue that advertising does not show that the existing social and political orders are ‘created’, not ‘given’; on the contrary, advertising reproduces social hierarchy and existing political system. Yet, first, this study has showed that there were cases when carnivals served the interests of religious (Kolyazin, 2002) and political (Dentith, 1995) authorities. People were mocking the official ideology, religious dogmas and political authorities, yet, the political and religious authorities allowed carnival to happen because for them the folk energy was better dispensed in carnival laughter rather than in revolution. Second, there are more and more advertising campaigns that ‘push against stereotypes’ (e.g., Nike,

Dove, & Marks & Spenser) and raise awareness of social issues. Undoubtedly, one may say that the use of the very environmental and social issues can serve the interests of companies who by evoking the rebellious spirit in their customers pursue the only goal: to sell more goods and make more profit. Some researchers (Langman, 2008; Orend & Gagné, 2009; Rifkin, 2000) draw the similar conclusion from their studies: the expressions of resistance to the 'mainstream' culture and existing socio-economic structure (Goth, punk, 'porn chic' as lifestyle) can become a profitable realm for late capitalism. However, the very co-existence of these contradictory aspects within advertising and popular culture is what brings advertising and carnival together. Ambiguity, a fusion of the opposite poles and combination of various voices are the exact qualities of the grotesque body, one of the main characteristics of carnival culture. Popular culture, including advertising, is a grotesque body where the aforementioned contradictory aspects interact with each other.

Thus, interactivity within advertising communication can reveal itself in various ways. The concept of the 'advertising chronotope' is generated in the process of the interaction between the advertising narrative created by the 'author' and the narrative created by the 'reader'.

7.2 The 'Advertising Chronotope'

The function of the advertising chronotope can be defined as a force that gives body, gives "flesh and blood" (Bakhtin, 1994, p. 250) to an *event* within the advertising narrative. The notions that advertisers try to convey become concrete once they become embedded within a certain time-space matrix. Such is the rhetorical significance of the 'advertising chronotope'. An 'event' within advertising narrative can be defined as the

moment of interaction between various actors involved in the advertising creation process. For the ‘viewer’, in order to realize the rhetorical significance of the ‘advertising chronotope’, she or he should be in *co-existence* with an advertisement; it should acquire meaning within the viewer’s narrative. The advertising message wants to be heard, viewed and understood by customers. It wants to share the same space and time with viewers in order to become an event within the narrative constructed by viewers. Therefore, the advertising chronotope can be characterized as *where/when the advertising message becomes an event in the viewers’ narrative and so ‘materializes’ the advertising message within the space/time matrix.*

An important point in clarifying the notion of the chronotope has been made by Holquist (1994), “It must be a chronotope *of* someone *for* someone *about* someone. It is ineluctably tied to *someone who is in a situation*” (Holquist, 1994, p. 151). The chronotope does not exist in ‘itself’, but it is always the chronotope of something or someone. It has been shown that the chronotope of *The Face* magazine can be defined by Hoy as *youth-time in youth-space* and the chronotope in the print advertisement for the Audi Q7 has been defined by the author of this dissertation as a zebra-crossing. These are the chronotopes which have been identified within the advertising narrative, but one can also identify other types of advertising chronotopes, for example, the chronotopes of the advertising development process. The meeting between the ‘sponsor’ and the advertising ‘agency’, where advertising ideas are presented and discussed can serve as an example of the motif of meeting in the advertising development process. The moment and the space of this happening constructs the chronotope of meeting; in this case, a designated place, such as the agency’s or client’s conference room, and a particular time of the sponsor’s and agency’s meeting organizes the chronotope of

meeting of the advertising development process. It becomes obvious that in the process of identifying the advertising chronotope a few aspects acquire significance. First, the chronotope is the “place where the knots of narrative are tied and untied” (Bakhtin 1994, p. 250) and second, the chronotope occurs when the narrative created by the ‘author’ overlaps with the narrative created by the ‘reader’ through the advertisement.

Chronotope can be used for creating a typology for ambient advertising. By creating a typology for ambient advertising based on the Bakhtinian concept of the chronotope, we can identify various types of ambient advertising. Each type can show how advertising message can be reinforced by utilizing time and space in different ways. Furthermore, one should consider the role of the observer who categorizes the ambient advertising to achieve a specification and generalization as the categories of ambient advertising are not discrete and they may overlap as they create a non-empty set of an intersection. Therefore, it is possible to have an advertisement that can belong to more than one category according to different observers. This type of typology can serve as a guideline to the practitioners for creating a specific type of ambient advertising.

7.3 ‘Polyphony’, ‘Heteroglossia’, and ‘Interactive Advertising’

The variety of voices distinguished within advertising is determined by the position of the ‘observer’ that she or he occupies in the time/space matrix. Each ‘observer’ occupies a unique position in time and space and therefore, each ‘observer’ distinguishes particular voices and tends to reveal particular potentials within the advertising text. The author of this dissertation has identified the following voices within the advertising message creation process: the voices of the ‘agency’, the ‘sponsor’, the ‘tested consumer’, the ‘endorser’, the ‘actual consumer’, the ‘inanimate object’, the ‘body’, the

‘medium’, ‘art forms’, ‘genres’ and the voices of ‘the past’ and carnivalesque forms (Figure II). All these elements are involved in the advertising communication process and engaged in dialogic relationships with each other.

Analysis of the polyphony of voices enables disclosing the diversity of various voices involved in the ‘advertising message’ creation process. The ‘advertising message’ is replete with the ‘intentions of others’ and various voices of which one may not be even aware: there is always what Morson (1991) calls ‘potential’ for detecting more insights and more voices of others. Therefore, it is not possible to adjudicate in any final way permanently silenced or permanently dominant voices. They are in a permanent flux, constantly changing and becoming. The conflict between various competing voices is the reason for change. The struggling voices cannot exist without diverse voices opposing each other: for instance, the voice of the transgressive, grotesque body cannot exist without the voice of the medieval ascetic, completed, and isolated body. In the same vein, the feminist voices within the advertising cannot exist without patriarchal voices. They respond to each other and enter the zone of permanent re-articulation and modification. “Voices are never really finalized, [...] they are always open to revision and displacement by other voices in the struggle for greater audibility” (Evans, 2001, p. 57). Thus, advertising theorists by revealing the interplay of various voices within the advertising system can respond to various voices and create the ground for new possibilities and potentials.

If the ‘observer’ or ‘reader’ reveals particular voices within the advertising text, then he or she determines not only the meaning of the advertising message but what advertising itself is for her or for him in a particular time and space. For example, the photograph taken in Tehran (2008) can be perceived by some viewers as an unpaid

advertisement for the motorbike company (*Tormoz*), and by some as an ordinary photograph (Appendix U). Products themselves can be perceived as advertisements because through products people may convey a certain messages about themselves to others. This is why this study has advanced its own definition of advertising: *Advertising is text, a framing of text, and construction of the message by the ‘observer’ who ascribes to the message a meaning of promotion within the specific framing which is created by the ‘observer’ him/herself.*

The unique position in existence determines the uniqueness of perception by each ‘actor’ of advertising communication. Not only is the advertising message perceived in a distinctive way but also ‘self’ and ‘other’. This peculiarity of perception of the various actors involved in the advertising system has been reflected in a dialogic model for advertising communication.

7.4 ‘Dialogic Relationship’ and ‘Interactivity’

The dialogic model for advertising communication that this study has advanced has examined self/other relationships between various ‘actors’ of the advertising system. It has considered several important aspects which have drawn on the Bakhtinian concepts of ‘dialogic relationships’ and ‘unfinalizability’. The perception of the relationships between various actors involved in advertising communication viewed from the Bakhtinian standpoint has some similarities with the cybernetic reading of these relationships. From the Bakhtinian point of view, each ‘observer’ views the ‘other’ as a finalized entity, in its “consummated wholeness” (Holquist, 1994, p. 28). In the same way, according to a cybernetic model for advertising communication, each ‘observer’ “distinguishes an element by conferring stability upon it” (Miles, 2007, p. 323). In

Miles's model, these stable forms, termed eigenforms, remain fixed within the advertising message while relationships between actors engaged in the advertising message construction process evolve as each actor changes. This is why, according to the cybernetic model, after some time, actors cease to recognize the frozen eigenforms fixed within the advertising message that, consequently, leads to a tension between the various parties of the advertising system. However, from the Bakhtinian viewpoint, the tension that may occur between various actors can be reasoned differently. Here, the time/space factor serves as an important tool in explaining the peculiarity of the relationships between various 'actors' involved in advertising communication. Each 'actor' of the advertising system occupies a unique position in existence that cannot be shared with other 'actors'. This unique position determines the uniqueness of each actor's perception. One observer's understanding of 'self' and 'other' is always different from other observer's understanding of 'self' and 'other'. This is why when the 'message' is being created by the 'self' and the 'other', the meaning intended for 'self' in me by the 'other' is based on his or her own understanding of 'self' in me that is different from my understanding of 'self' in me. Therefore, the meaning of the 'message' intended by the 'other' will not be the same as the 'message' I create. This is the reason for misunderstanding from a Bakhtinian point of view.

By applying Bakhtinian theories to advertising models, this study arrives at a conclusion that none of the actors involved in communication can have dominating and permanent control over the message creation process. Furthermore, it shows that in communication, there is no transmission of the 'message'. What exists is a co-creation of the 'message' by all the actors engaged in the communication process. Thus, the

dialogic model for advertising communication developed in this study completely moves away from the paradigms of control and transmission.

The dialogic model for advertising communication acknowledges the role of each communicating entity within the advertising message creation process. Therefore, it can be implemented to construct a specific organizational structure in functional advertising companies. A procedure-based type of organizational structure can result in more efficient communication between actors, in higher productivity, and in a more dynamic and adaptive organizational behavior which will have a direct effect on the economics of advertising creation by increasing the productivity and acknowledgment of all the parties' roles. The outcome of this kind of approach for managing an advertising campaign or company could be that the total cost of ownership for an advertising campaign could be reduced. Finding out the validity of this assumption can become a task of further research.

Within procedure based organizational structure, each element of communication can take different roles according to each process. By doing this each entity can be viewed as polyphonic. For example, to understand the polyphony within the 'agency', 'sponsor', 'actual consumer', etc. research can be conducted not only to reveal the thoughts, lifestyle, behavior of the 'actual consumer', but also of the 'agency' and the 'sponsor'. Thus consumer research may include not only the research of the 'actual consumer', but of the 'agency' and the 'sponsor'.

Perceiving message creation as co-creation by all the parties involved in advertising communication may reduce tension between these parties. The concept of polyphony, dialogic relationships and the dialogic model for advertising enables one to realize that many various voices are engaged in the co-creation of the advertising message and all

these voices are situated in dialogic relationships. The tension that exists between various actors within the advertising system can be considerably reduced. For example, the tension between the 'sponsor' and the 'agency' or between the account manager and the creative personnel can be diminished once all the parties within the advertising system engage with the polyphony and dialogicality of their relationships.

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Retrieved July 20, 2009, from <http://www.jstor.org>

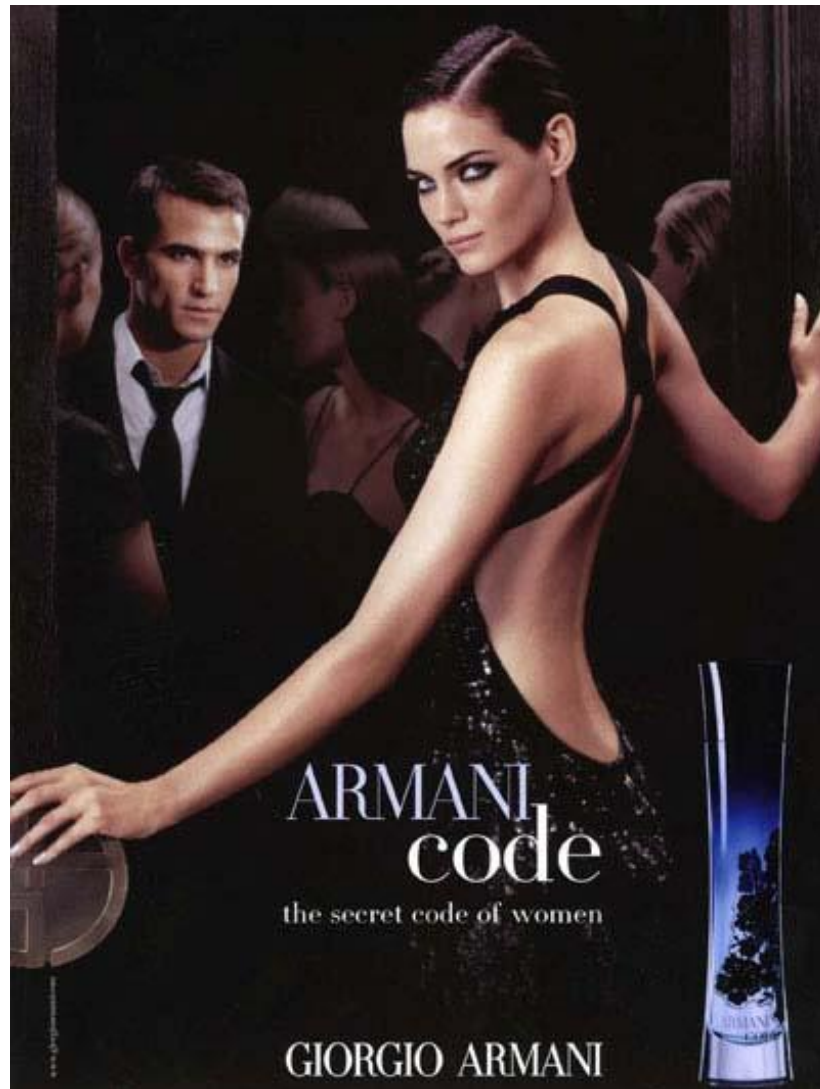
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APPENDICES

Appendix A: Advertisement for Giorgio Armani



Retrieved August 20, 2007, from <http://www.models.com/oftheminute/?p=961>

Appendix B: Advertisement for Nike



Retrieved March 3, 2007, from <http://www.ad.-rag.com>

Appendix C: Painting by Eduardo Monet Le Dejeuner sur l'herbe



Retrieved May 13, 2006, from <http://www.textanalyse.dk/Kunst%20i%20reklamen.htm>

Appendix D: Engraving by Raimondi the Judgment of Paris



Retrieved January 20, 2007, from http://www.wga.hu/art/r/raimondi/paris_ju.jpg

Appendix E: Advertisement for Yves Saint Laurent



Retrieved May 13, 2006, from <http://www.textanalyse.dk/Kunst%20i%20reklamen.htm>

Appendix F: Antismoking Campaign



Retrieved November 9, 2007, from

http://inventorspot.com/articles/stop_smoking_inventive_marketing_6077

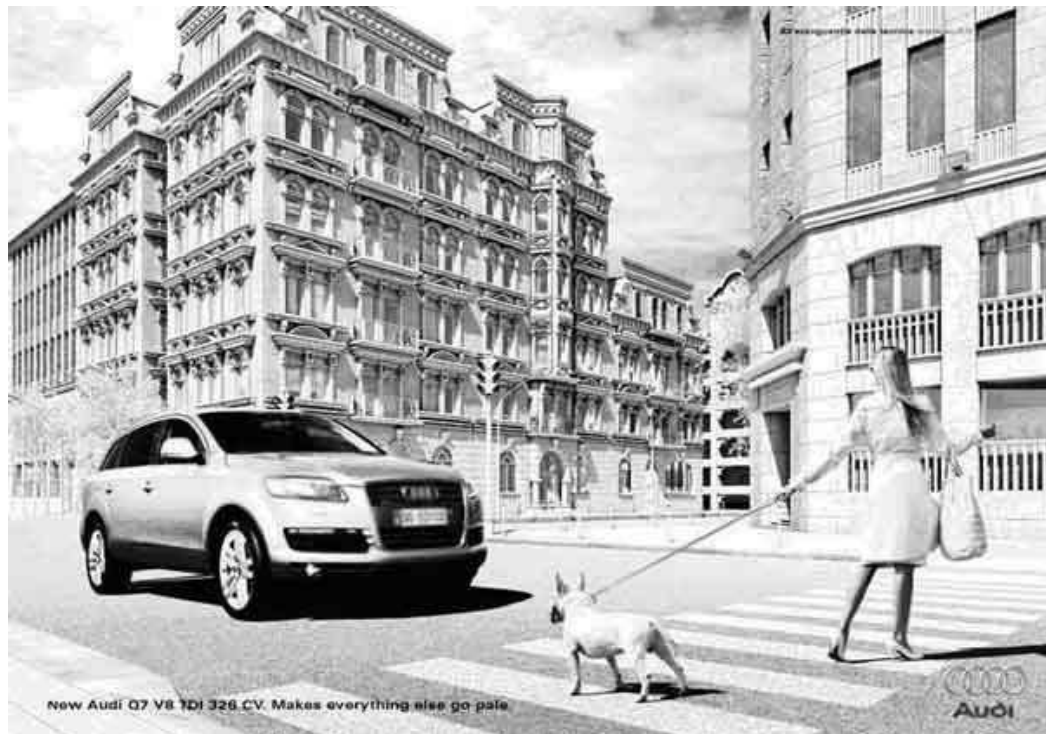
Appendix G: Advertisement for IWC



Retrieved November 9, 2007, from

http://www.seaspace.cn/img_1/seaspace_060625_9.jpg

Appendix H: Advertisement for *Audi Q7*



Retrieved November 28, 2008, from

http://www.stephengates.com/Blog/uploaded_images/audi_thrill1-788967.jpg

Appendix I: Advertisement for Eliette



Retrieved October 8, 2009, from

[http://legko.be/images/stories/auto/1062_legko.be%20\(1\).jpg](http://legko.be/images/stories/auto/1062_legko.be%20(1).jpg)

Appendix K: Advertisement for Nike



Copy: My shoulders aren't dainty or proportional to my hips. Some say they are like a man's. I say, leave men out of it. They are mine. I made them in a swimming pool then I went to yoga and made my arms.

Retrieved January 5, 2006, from <http://ad-rag.com/123348.php>

Appendix L: Advertisement for *Nike*



Copy: My knees are tomboys. They get bruised and cut every time I play soccer. I'm proud of them and wear my dresses short. My mother worries I will never marry with knees like these. But I know there's someone out there who will say to me: I love you and I love your knees. I want the four of us to grow old together.

Retrieved January 5, 2006, from <http://ad-rag.com/123348.php>

Appendix M: Advertisement for *Nike*



Copy: My butt is big and round like the letter C and then thousand lunges have made it rounder but not smaller. And that's just fine. It's a space heater for my side of the bed. It's my ambassador. To those who walk behind me, it's a border collie that herds skinny women away from the best deals at clothing sales. My butt is big and that's just fine. And those who might scorn it are invited to kiss it.

Retrieved January 5, 2006, from <http://ad-rag.com/123348.php>

Appendix N: Advertisement for Nike



Retrieved January 11, 2006, from

http://nikewomen.nike.com/nikewomen/us/v2/media/swf/wkcampaign/thighs_1024x768.jpg

Appendix O: Advertisement for Nike



Retrieved January 11, 2006, from

http://nikewomen.nike.com/nikewomen/us/v2/media/swf/wkcampaign/legs_1024x768.jp

g

Appendix P: Advertisement for Dove



Retrieved January 11, 2006, from

http://www.snarkmarket.com/blog/snarkives/societyculture/real_beauty

**Appendix Q: Radio Advertisement: a 60-second spot from the Masonry
Institute of St. Louis**

MAN: Uh, today we are speaking with the Three Little Pigs, is that? ...

PIGS: Yes. That's right. You got it, buddy.

MAN: Yaeh, well tell me, ever since you guys opted to build with brick, have you had any further difficulties with uh ...

PIG N1: Big, bad, and breathless?

MAN: Right.

PIG N2: No, he never comes around anymore.

MAN: That's good.

PIG N3: He knows better that to try and blow this pad down, boy!

MAN: Yes, well besides solving your security problems, there must have been other reasons for you choosing brick.

PIG N1: Listen, when you are spending 80 big ones on a house these days you want something that'll last, right guys?

PIG N2: Oh yeah.

PIG N3: You said it.

MAN: Well, brick certainly does that, all right.

PIG N1: With little or no maintenance.

MAN: Right.

PIG N2: Not only keeps the wolf from the door but withstands fire, hail ...

PIG N3: ... aluminium-siding salesmen.

MAN: Yes, well I notice you also have a solid brick fireplace as well.

PIG N1: Yes we do.

MAN: Very attractive.

PIG N2: We think it adds a nice little touch.

PIG N3: Especially when the girls come over.

MAN: Safe too, I'll bet

PIG N1: It is – they aren't. (man and pigs laugh)

MAN: Is there anything else we should know about building with brick?

PIG N1: If there is, do not ask us.

MAN: Oh?

PIG N2: Ask the folks at the Masonry Institute.

MAN: The Masonry Institute?

PIG N3: They'll be happy to send you complete information,

MAN: On brick?

PIG N1: No, on paper.

MAN: What?!

PIG N1: They couldn't get a brick in the envelope ... (music)

ANNCR: If you'd like to know more about building with brick, call the Masonry

Institute of St. Louis at 645-5888. That's 645-5888.

Retrieved from Bly, R.W. (1985). *The copywriter's handbook a step-by-step guide to writing copy that sells*. p. 226-228

Appendix R: Reader's Voices on Nike and Dove Advertising Campaign

WanderBranding: Marketing to Women Nike's New Advertising Campaign

Retrieved January 11, 2006 from, michelemiller.blogs.com/marketing_to_women/2005/08/nikes_new_ad_ca.html

mmm...the ads themselves are not bad. I do object to the terms 'big butt' and 'thunder thighs.' It's all well and good for women to use those terms, endearingly, with each other. It's another thing to have Nike accuse us of having them.

I wonder how appealing this is to the younger folks -- who is, I bet, the majority of Nike customers -- do they see these slick, sleek bodies and drool? Or, do they relate because they spend hours at the gym also?

Posted by: Yvonne DiVita | August 17, 2005 at 05:51 AM

Just a tweak of, and a nod to, the Dove campaign, and it weakens the whole concept of 'real' doesn't it? (as in "I know, I know.. let's use real looking models for our next campaign! Just look at the press Dove has gotten.") As Stuart Elliott's column today (8/17) mentions, does this mean we are seeing the start of a big trend toward using real people or is it just a fad? I'm becoming a bit of a cynic, and I fear this is the start of a few months of campaigns that have customized Dove's approach without much more depth or interaction with consumers. Then, all those who have "tried" it can say "that using real women stuff just doesn't work." And, I agree with Yvonne - thanks for your fun take on it, Michele. I suspect we'll have to endure a few more of these stories on the "big new thing" in marketing to women.

Posted by: Andrea Learned | August 17, 2005 at 06:26 AM

In regards to attracting new customers... I think the ads fail. I commend Nike for attempting to communicate to real women (but I do agree the copycat factor is huge here). The thing is, I'm not convinced that many women (young or old) will identify with these three portrayals of "real women." Very few women in their 20's have butts that look like that or shoulders that look like bronze sculptures -let alone women past their 20's. I just don't think that Nike's "real" is all that real. Credibility just took a blow.

Posted by: Abi | August 17, 2005 at 07:17 AM

If I were doing a "real People" ad for Nike I'd keep the real women-thunder thighs and all. But, if I wanted to get ahead of the curve I'd start focusing on the boomers who are out every morning just doing it. They don't have the perfect bodies, some are disabled and some are bent over-but they are real folks trying to stay ahead of father time.

Posted by: [Steve Mertz](#) | [August 17, 2005 at 07:50 AM](#)

I agree with Steve. Why don't we see more images of real boomers, especially women boomers? They are such a powerful economic driver of commerce. Yes, they are tricky to market to...and I'm not sure anyone has come up with the right mix of aspiration and reality to effectively connect with these gals. But I give kudos to Nike for moving in the right direction.

Posted by: [Mary Brown Imago Creative](#) | [August 17, 2005 at 08:59 AM](#)

Personally, I refer to my legs as "chicken legs" so having someone else refer to body parts in slang doesn't get my dander up. What does get my blood pumping is that this is a refreshing, albeit not revolutionary, step toward "reality advertising." Okay, maybe those shoulders aren't what yours and mine look like, so it's still aspirational, but that's what the Nike brand is about.

And I agree with Andrea, I think we're in for an onslaught of real women portrayals in advertising without the required dialogue between companies and consumers.

Two steps forward. One step back.

Posted by: [Karen Barnes](#) | [August 17, 2005 at 12:09 PM](#)

I agree with Karen that there is not a dialogue between companies and consumers. I am also almost convinced they have taken the time to study market's tendencies, what they haven't done -nor something I would be especially keen on-is reflecting the market like it is. Advertising is about creativity, about art, seems like the idea is taking as a base point market's tendencies and sublimating them so people can still have an stereotyp/model, in this case the model seems more accesible, easier to achieve, more by purchasing Nike's stuff. There is not dialogue, there is more a simple dictation.

We all know that the real beauty, if it is so, is not merely related to the body side, moreover, it is not even visible; it is a sort of experience, a certain set of feeling or thoughts. And here we are still playing with the explotation of women's bodies in the media, the most recurring one in advertising of all times. Nike hasn't innovate very much in this campaign, it is rather playing with a variation of an endless topic taking advantage of the debate started by Dove.

I don't mind how Nike or Dove advertise now; still and fortunately for the human beings the "real beauty" is much more than a body image.

Posted by: [shik](#) | [August 17, 2005 at 02:32 PM](#)

I've observed to many audiences that for the first time in history the majority of adults are in the years when self-actualization needs begin to assert themselves with greater force as social-actualization needs begin slakening. As people move toward self-actualization (few ever fully arrive, said Maslow) their worldviews move away from idealization toward reality.

Anyone in marketing, starting with Nike and Wieden and Kennedy, who isn't familiar with the attributes of self-actualization (or Jung's self-realization) is not as prepared for today's markets as they might beneficially be. That is why the Nike reality advertising campaign will be quickly retired. It is false, it is copy cat, it is crude and it clearly indicates that Nike does not understand the mind of the market in these times.

Posted by: [David Wolfe](#) | [August 17, 2005 at 05:20 PM](#)

Interesting conversation about the Nike ads, much of which has been rattling around in my head since I first encountered them. Yesterday, I wrote a bit on my own blog about the article re: this topic that was in the NY Times. I tipped my hat to Jamie Lee Curtis who has been so outspoken on real vs. unreal women in advertsing, etc. While I mentioned the Dove ads, I stayed away from Nike because I'm too conflicted about what's happening with their push. Great dialog going on here. When will the hair-color and wrinkle-cream folks get the message? All those 25-year-olds needing to cover their grey. Tsk.

Posted by: [MaryB](#) | [August 18, 2005 at 06:41 AM](#)

I work out a ton but I don't look like these photos, but I have thunder thighs. I never thought I did, but It has taken me 6 months to find a pair of jeans that fit because they are all too small in the thigh. I am not a skinny model and it bothers me that on my workouts, when I ride for instance, I avoid hills that are too steep because they will make my thighs bigger and I am always trying to make them smaller. So maybe it is time someone celebrated big thighs. Now if only Nike made jeans!

Posted by: [Deb](#) | [August 19, 2005 at 07:42 AM](#)

**Marcom Blog: Interesting AdAge Article: Why Dove is Lucky to be Known as
“The Fat Brand”**

September 19th, 2005 by TaraSmith

Retrieved January 11, 2006 from, <http://www.marcomblog.com/2005/09/19/interesting-adage-article-why-dove-is-lucky-to-be-known-as-%E2%80%9Cthe-fat-brand%E2%80%9D>

Katie Says: September 19th, 2005 at 2:23 pm

I agree; it is nice to see “real” women in advertising. I think Dove has done a nice job developing its campaign to target women of all body types and at all stages of life – without using the “women’s unique needs” approach that highlights differences instead of similarities. As women, we want to feel that we have more in common with the women we see in advertisements than just X chromosomes.

For instance, I especially like the message sent by the Dove “7 Day Challenge.” Its tagline is, “From armpits to underarms in just seven days.” Finally, someone has realized that women don’t just want the security of an antiperspirant and freshness of a deodorant; rather we also want smooth skin under our arms just as much as the rest of our body. And you don’t need a size 2 to send that message.

Also, I’m glad that Martha Barletta listed seven strategies for advertising to women in her article, because more advertisers should be aware of what women want. Her observations are a result of extensive consumer research and serious listening. While reading this article, I, too, envisioned the bathroom scene from “Want Women Want.” I think it is funny that Mel Gibson went to all that trouble when all he really had to do is ask.

I hope many more companies will follow Dove and Nike’s lead in revising their marketing-to-women approaches. A lot can be learned from Dove’s Real Beauty Campaign.

Emily Says: September 19th, 2005 at 3:34 pm

I actually did research on Nike advertising campaigns last semester for my Persuasive Discourse class. It’s about time to see these companies finally catch on to the idea that not all women are a size 2 and nearly 6 feet tall. I am neither a size 2 nor 6 feet tall, so, when I see that model using certain beauty treatments things like weight loss products, it doesn’t exactly appeal to my better senses.

In my research last semester, I found so much information and Nike’s new approach to advertising. They started to break away from the trend of using professional athletes and started to emphasize the average athlete to appeal to the consumers who actually buy the product.

What a concept, huh? Real people want to see other real people using the product. While this whole idea seems long overdue, and obvious to me, I'm glad that companies are finally catching on.

Thanks for the article reference. I commend Dove for being the "fat brand."

Justin Says: September 19th, 2005 at 5:34 pm

It's always a scary proposition as a guy to comment on something like this, but here goes. I'm very surprised that this is the first time a company has decided to run a campaign for women, that features "real" women. It seems like this would have been a no-brainer years ago. Perhaps it's because until recently, men have been the ones in the positions to make the final decision on a campaign and most men (not me of course) would rather see a size 2 girl. I think this is a brilliant marketing campaign and it has made women feel that Dove really does care about them and in turn, women have rewarded Dove by buying its products. In fact, recently I was persuaded to by one of its products, because someone very close to me feels so strongly about this campaign.

I think this campaign comes across as a breath of fresh air, almost lifting some of the enormous pressure that society puts on women to look "perfect." It will be interesting to see if more companies jump on board with this idea. Wouldn't it be interesting if we started seeing "real" women in Victoria's Secret ads.

ErinM Says: September 20th, 2005 at 11:04 am

What about Nike? I appreciate what everyone sees as Dove's coup de gras, killing the competition in one fell swoop, but they had a slight advantage.

Martha Barletta's article congratulates Dove, and admonishes Nike for not being first. Not to argue with a woman who obviously knows what she is talking about, but I think that one thing separates Nike from Dove that affects the success of the 'real women' campaigns-the products.

Nike is a brand that makes running shoes, athletic equipment, etc, while Dove makes beauty products...no brainer right? Nike's target audience is athletically inclined, leading to the need for their spokespersons and advertisements to be a reflection of these women. It would be hard for an overweight spokesperson to sell the latest running shoe, we would prefer to see someone who is in shape (maybe not even unrealistically so).

Dove's job is easier. A person of any size can be beautiful, have great skin, or fabulous hair. The women in the Dove ads represent people we can relate to, and we are motivated to buy the product. The Nike ads appeal to me more than those from Dove. Nike's magazine ads don't even show an entire person, just the specific body part. I can better put myself in that situation, and therefore relate to the message. The Dove ad with all the women in their underwear makes me want to change the channel, or flip to the next page. The Nike ads draw my attention: I read what they say about thunder thighs,

and hips and shoulders. More than showing the real than ideal, they have an ad that *IS* me.

Nike's website has a feature to show each body part, and how it relates to a real woman.

Nikki Says: September 20th, 2005 at 12:41 pm

Women and their bodies. Ouch! This has always been such a sensitive subject to talk or even think about. The Dove and Nike campaigns are just the first step towards what will soon become a national trend in marketing to women. People are going to use the approach that works best, and the unimagined success of both of these campaigns will surely lead many others to follow in their footsteps.

I also think that the Dove campaign is fantastic. But not for the same reasons most others do. It is new, it has never been done, its original and it appeals to millions of average women worldwide. That is why it's so great.

As a women, the Dove campaign doesn't particularly appeal to me. I liked Dove just fine before, and I like them just fine now. I didn't really buy their products before, and I don't really buy them now. I like seeing all of the beautiful average women in the ads/commercials, but I also like seeing all of the outrageously gorgeous women in traditional ads. Yes, it's not realistic, but it's still an ideal that women strive for, whether we admit it or not. We may not be like the women in these traditional ads, but we WANT to be like them, at least on the outside. Who wouldn't love having the perfect body?

Women do have a long list of things they like to be perceived as; one of the big ones is beautiful and captivating. There is no one set way to do this, as the Dove and Nike campaigns prove.

Karalyne Says: September 21st, 2005 at 1:52 pm

Martha Barletta's Seven Strategies for Successful Advertising to Women is something that i never really thought about, but all of it is so true.

Last week, I was skimming through Cosmo and the new Nike ad struck my eye. I loved it. It was the ad about thunder thighs. It made me smile and think WOW that is so true. My friends then showed me all the other women body parts Nike described. I think it was great for a big company to say how most women do not have that perfect body.

Like Nikki, I have never really been a Dove buyer. I think it is great for some companies to advertise their products by using average size people, but for some its better to use the size 0.

I think its great for Dove to take the step to use the average size woman and "kudos" to them because obviously its working.

Natalie Says: October 3rd, 2005 at 1:04 pm

I agree with Justin in saying that I am surprised that this is the first of this type of campaign. It just seems so common sense but I guess like they say “sex sells.” Although I really like and agree with the Dove and Nike campaigns I do know that some women no matter what their size would buy a product. They would buy it because the model in the ad was hot, happy and skinny and that’s everything they want and they feel in buying the product they could just maybe get a little closer to achieving just that.

However, with the average women size being 12 these new “real women” campaigns are perfect. The typical women can now feel more like she is actually an average woman. Because most people forget that the average women is size 12 because of the size 2 models that we see everywhere.

In reading Martha Barletta’s thoughts on the Dove campaign I ran across something that interested me. “A woman is captivated by the person using the product.” I thought about that and decided that with the new campaign the women now feel they are at the same level as the “average” women in the ad. I think that tactic gives women hope and more confidence.

After reading Erin’s comment I checked out the Nike website and found it very intriguing. They used average looking women to talk about each body part and a positive thought about that part that they used to be self conscience about. I thought that Nike choose a positive way to sell their product by making people feel more confident about their body.

I am sure we are going to see more and more Ad campaigns like these. However, unlike Justin I don’t know if the world is quite ready for Victoria’s Secret to use “real women” as models.

Leigh Ann Merchant Says: October 7th, 2005 at 1:34 pm

I like the new Dove and Nike ads. Some women pay a lot of attention to ads. How they look, what they are saying and how they can relate to them. Having normal women in these ads is a great marketing strategy, and could attract more attention than your typical everyday ad. Dove and Nike are appealing to a variety of women on all levels.

I personally love Dove products, so the ads don’t really make a difference to me. However, I don’t purchase Nike products on a regular basis, so their ads could have more of an influence. I agree that Nike did a good job of focusing on self-confidence issues in their ads, and targeting the ads to what women are thinking.

I believe that some ads, such as high fashion ads, are better off having size 0 models. That’s what they represent and that’s what is considered beauty to that particular industry. Women look at those ads and want to look like the models. It would not be smart for Victoria’s Secret to have this type of campaign because the appeal of

Victoria's Secret is sexy models that wear beautiful lingerie. And we all want to look like them. Dove and Nike ads are different. They will benefit more by relating to the average women. Both have done a good job, and I believe other companies will follow.

Tyler Says: October 24th, 2005 at 1:21 pm

I think right off that it is obvious that both Dove and Nike accomplished their mission... Generate interest in their product, create an image that shows "reality" and get people talking. The last is the most successful or we wouldn't be discussing it right now.

These two companies stepped up to the plate and accepted the fact that women don't just want to be shown images of what they could *possibly* be if they used a product, they want to know what they look like now while using the product. The whole idea of the Olay campaign to "love the skin your in" comes to mind. Women are beginning to embrace the idea that beauty comes in all shapes and sizes and that it isn't always dictated by the ad campaigns of different companies.

Granted women do like to imagine ourselves with the perfect figure, hair, nails, etc. but realistically do we need to be shown women who remind us we are "other than perfect" just to purchase products. I Think the idea of making me feel like this product will make me feel beautiful, no matter what I look like now, is so much more creative and "captivating" than looking at a size 2 model any day. (I know I'll never be a size two, even on my best day, so why would I buy a product that made me feel like that was how I had to look?)

Kudos to both companies for stepping over the barrier that was once in place making the discussion of a "real" woman's size taboo. I applaud the effort and I hope that others follow suit and encourage young woman that it's okay to be who you are as long as you are happy and feel beautiful.

(I will say that I think Natalie is right in saying that the world might not be ready for the "average" model in their ads. Lingerie is still one area that women want to imagine we look amazing regardless of reality! If I think I am going to look like a Victoria secret model by putting on their lingerie all the better for me!)

Nike – Go Sit in the Corner

August 18, 2005 by Yvonne Divita

Retrieved January 11, 2006 from, <http://www.blog.thirdage.com/?p=126>

Rowland Says: August 22nd, 2005 at 2:43 pm

Big butts and big thighs are a big turn off to any company that does this kind of advertisement. I normally change channels if its on TV. This is poor advertisement and it turns me off to the company. Since the year 2000 I have seen the worst and most stupid advertisement in the history of advertisement.

Lisa Quackenbush Says: August 22nd, 2005 at 4:09 pm

I am very disheartened by Gloria Steinem's reaction to the new Nike campaign, which is, in my opinion, a heavy-handed manipulation. As a campaign it is both unsuccessful and cloying. These women look GREAT. There is no way the average person would have a critical thing to say about any of these women's "body parts," and most of us would assume that as people they are more than the sum of these darn parts anyway! The line about the mother and marriage is the one that really kills me, though. Good grief. I don't even know what to say. Has it come to this? Warnings that men won't marry us unless we are sheer physical perfection? I'm disgusted and I appreciate the rant, Yvonne. It's a sad state of affairs when advertising types get kudos for campaigns that appeal to "real women" - aren't real women the ones who buy these products, for heaven's sake? EVERY campaign should be directed at real women!

Pam Creasy Says: August 22nd, 2005 at 7:55 pm

First (in my lifetime), "real women" were curvaceous, a la Marilyn Monroe. Then, "real women" were stick figures, all eyes, body didn't really count (except legs) a la Twiggy. Next — well heck, who cares what comes next? "Real women" are all of the above and none of the above. "Real women" are real and don't fall into *any* category. Look inside, not on the outside, to see what a "real woman" is.

And what do men like? All of the above, none of the above, and everything in between. Check out this wild and innovated statement: Beauty is in the eye of the beholder.

When will the advertisers actually get it?

Yvonne DiVita Says: August 23rd, 2005 at 5:59 am

Wow! This feedback is fantastic! I agree with everyone — especially Maureen. I've wondered for years why the NY and London catwalk is full of tall, lithe, emaciated models...when real women have, as Pam says, curves — ala Marilyn Monroe. I was stick-thin once...and worked hard at it! Now I'm pleasingly plump...and worried about how I'll look at my daughter's wedding in six weeks. Why? It's not my day. Let her shine, and let me be me. My fiance is quite happy with me as I am, and vice-versa. Thanks for all the comments...let's all shout, Real women Unite! (and yes, that includes everyone — young or not so young, thin or not so thin, stay at home Mom or professional Mom, heck, let's throw in the teens...they need our support more than ever.) Now, let's boycott Madison Ave.

Betty Mitchell Says: August 23rd, 2005 at 6:46 am

My honey loves my bubble butt and I think statistics show about 50% of all men do. About time we got our apresiation. I am a beautiful size 12...If we ever have a famine at least i will last longer of adipose than those skinny neurotic bulimic models. Marilyn Monroe was a size 14!

Sandi Howell Says: August 23rd, 2005 at 6:55 am

Nike is a hypocrite. They advertise that they serve and celebrate the "Real Women", meaning with curves. Have you ever try to buy an exercise outfit from Nike? Believe me they have no clue as to the size of real women. Their Large is a size 10/12. Now, they are in the exercise busines right? So manufacture clothing that we, real women, can use to exercise. I can't even discuss the trite language of the ads, ugh! When will the ad writers come to realize that women do not have heads full of fluff. We don't need permission for anything. I agree with Yvonne, Madison Ave does need to hear from all of us. But more than that we need to vote with our wallets. If a store doesn't carry the clothes we are looking for tell the section manager that you're not shopping there anymore and this is the reason why. Remember for every one person the store counts 100 other may feel the same way. Putting my soapbox away now for the time being.

JCarter Says: August 23rd, 2005 at 10:36 am

Isn't it fascinating how opinions and analyses always seem to tilt to the side of our gender? I suppose that I am one of those most-unique creatures... a male who believes that Woman is the epitome of all creation. Our evaluations and assessments of beauty have been formed, squeezed, chipped-at, and re-formed for ages. The hunger for something/anything "new" fuels a great deal of the images that seem to be forever in flux. One constant in all of this, beautiful ladies... at least 90% of what you see and hear regarding your "image" is driven by your penchant for your need to be seen as attractive. Men have such difficulty in understanding the difference in sexuality and sensuality. For most men, the physical-image-radar locks on first. Sorry, that just seems to be in our genes. A woman who understands, accepts, and uses her sensuality, possesses so much more. That extraordinary power has little to do with age, height, weight, bra size, or the amount of flesh exposed. I really do not mean to disparage the ladies who have offered their opinions. They are important and meaningful. I happen to be drawn to women who "give good mind"!

Eileen Garrett Says: August 23rd, 2005 at 4:21 pm

I love the Dove ad, but shall never spend one dime on a pair of Nikes. Was this ad actually put together by 20-something boys???? I find it most insulting! I do not know, among my friends and acquaintances, a single woman who would consider the poeple in those ads to be "real women."

J. L. Says: August 23rd, 2005 at 5:57 pm

I think there's very few of us who are as physically fit as we dream of being. Aside from the issue of "real" or "ideal" women, anything that reminds us that we should take ourselves & our procrastination to task and START...start developing our physical prowess— is noteworthy. It's not so much how the woman looks, but to radiate that physical strength & fitness. To bounce up those steps. To grab that luggage by the handle and maneuver it with ease. I'm not saying that these commercials necessarily do anything for me—I'm just saying: We want to be motivated, to be strong, to feel good. Having that is the goal—exactly what the body looks like is secondary.

lee wilson Says: August 23rd, 2005 at 6:48 pm

real women are every where. who cares about those ads. we all know that every woman isn't a pencil thin model, but if a woman feels good about herself even if she does have a big butt and big thighs that does not mean she isn't a real woman. lets face it there are many women out there who have tried so many diets to be a little thinner but we all know that it doesn't always work. would anyone feel the same about this type of ad if men with big stomachs and heavy thighs were posted on a billboard in briefs as real men? heavy or thin you are real...

Precious Williams Says: August 24th, 2005 at 7:45 am

Again we show how shallow Americans are! It's like every other opinion, everyone has one. If you like the ads look at them over and over. If you don't like the ads move on - turn the page. Military men and women are dying every day fighting for your freedom so you can argue over whether women over 112 pounds are real or not. I wonder how many of the casualties owned Nikes or used Dove. You think they had big butts!

Yvonne DiVita Says: August 24th, 2005 at 8:09 am

Guess I need to jump in — this is very good dialogue. I wish Nike could see it. Identity, how we see ourselves, is obviously important to all of us. The fact that beauty is in the mind of the beholder, doesn't prevent big organizations and companies from trying to influence how we see ourselves — to make money for themselves. Else, why would gyms be profitable? Why would clothing stores want to stock brand items? Why would restaurants go to great lengths to either provide healthy foods according to diets, or to promote their particular fare as being worth our time and money?

I am here today, however, to address Precious Willimas' point: that Americans are shallow. I disagree. We're human. It's human to be aware of yourself. The fact that we are going on with our lives while our troops are in foreign countries does not diminish their sacrifice nor our pride in that sacrifice. But, we have to eat, dress, take care of our kids, go to work, go to church, and everything else associated with living...regardless. And, that means, coming to grips with our appearance.

Women are especially tuned in to this because we are targeted by marketing — we are the ones who purchase the most clothes, for ourselves and our families, we are the ones

who buy the sneakers Nike sells (and the work-out clothes, although — not as much, since, as Sandi says, Nike is not in touch with any real women), the ice cream Ben and Jerry's sells, the facial cremes and shampoos Dove sells...we are the caretakers of the home and family.

So, William, I can understand your frustration with what seems like a shallow focus on appearance, when there are far more important things to write about, but...this conversation, for what it's worth, is about appearance, and why women are singled out to be perfect, when men get to be great at any weight or size. I think this is as important an issue as any other — and when you stop to remember that our troops overseas look forward to being entertained occasionally by Hollywood stars and starlets, and comedians, singers, etc., all who go to great lengths to be 'attractive', whatever that means...you can see that appearance is all part of being human. People like to look good — what is happening here is that people are saying 'good' is relative.

That's powerful! It shows that beauty really is in the eye of the beholder. And, I still think Nike should go sit in the corner.

Wendy Maynard Says: August 25th, 2005 at 11:13 am

Hi Yvonne, Thanks for your post on Kinetic Ideas (<http://www.wendy.kinesisinc.com>) alerting me to this great dialogue! I wrote about this topic on my blog, as well. While I agree that the copywriting in these ads is a bit silly, it does make me smile. I think the monologues are kinda cute. And, I like the women Nike chose to use in this campaign.

I have a background of playing competitive Ultimate frisbee. At 37, I am still an avid athlete. I enjoy mountain and road biking, yoga, and running. Living in Oregon (Nike is in Portland), most of the women I know (both younger and older) are also very active outdoor enthusiasts. A lot of us do have scraped up knees and shins. I am generally sporting a new bruise somewhere on my body. Many of the women I know definitely don't look like super models, but they are a lot like the women featured in the Nike campaign: fit, muscled, and a bit feisty.

I think the women in the ads represent women who are most likely to buy Nike products. And, therefore I believe it is a well-targeted and effective campaign. And it certainly has created a buzz.

Michelle Says: September 18th, 2005 at 3:12 am

Hat's off to NIKE. Maybe some think this commercial is offensive, but commercials that depict the average woman as a slim supermodel are more offensive to me. Being a Plus Size woman, I welcome the change and applaud NIKE for having the idea to make an ad campaign that represents women who are not perfect, nor are they supposed to be. It shows these women confident regardless of what others have said about their less than perfect "shortcomings." As far as the one lady's mom worrying about her not getting married...if you are single, you can relate. Yes, we should be confident with our lives

regardless of our marital status, but society still pressures us that there must be something wrong with us if we are not married with 2 children, a home, and dog in our 20's. I think the womens reference to her less than perfect knees represents that, and even though NIKE may take some slack for this ad, I think it is a step in the right direction. I do like the dove ad as well. I do think they needed to showcase more plus size ladies in it though...Miss Piggy representing the plus size world in that one Dove commercial didn't cut it. But I welcome the effort. It broke the norm, and it's about time someone steps out and does it.

Ginni Voedisch Says: September 19th, 2005 at 12:06 pm

Am I the only person who is put off when a writer misspells or misidentifies a source? Judging from the replies here, apparently yes. For what it's worth, if anyone takes the trouble to read this far, the trade "bible" for folks in the advertising business is Ad Age (2 words, both initial caps)—as shown in the link in Yvonne's initial complaint—not Adage (as in, a saying which has gained credit by long use, for example, "a fool and his money are soon parted.") As for buying Nikes, Dove, or anything else solely on the basis of the manufacturers' ads, see my example of an adage, above.

Michele Says: September 29th, 2005 at 10:01 am

I know I'm going against the crowd on this one, but I like them. Especially the knees and the legs ones. I don't think they're so bad. I don't think we should think too much about it. But then again, though I am female, I have never been overly-feminist. I value your opinions however. It's been very interesting to read what everyone thinks of this.

Frank B. Says: September 29th, 2005 at 10:22 am

Michele, you are entitled to your opinion. I am glad we live in a society where we can voice our different opinions. For all I know Nike may make some very nice products but because I'm aware of their business practices I will never purchase any of their products.

Appendix S: Advertisement for Guerlain



Retrieved January 16, 2006 from,

[http://www.abc.com.lb/ewebeditpro2/upload/Terracotta%20ABC\(1\).JPG](http://www.abc.com.lb/ewebeditpro2/upload/Terracotta%20ABC(1).JPG)

Appendix T: Advertisement for Nigrin



Retrieved January 16, 2006, from <http://www.frederiksamuel.com/blog/2005/09/nigrin-car-polish.html>

Appendix U: Photograph, Tehran 2008



¹Hoffman and Novak (1996) define it as “a dynamic distributed network, potentially global in scope, together with associated hardware and software for accessing the network, which allows consumers and firms to 1) provide and interactively access hypermedia content (i.e. “machine interaction”), and 2) communicate through the medium (i.e. “person interaction”).

²Stern’s term introduced in her article *A Revised Communication Model for Advertising: Multiple Dimensions of the Source, the Message, and the Recipient* (1994).

³Cited in Bocharov and Liapunov (1994).

⁴Without valid reasons. As it was explained by Kozhinov (2000) Bakhtin was not a member of the group but was attending some of discussions. Bakhtin was arrested in 19 of November 1928. His case was related to Academy of Science. Yet, his issue was tight up to another case which was called Case of Sunday (Дело Воскресенья, [Delo Voskresenja]). There was such a small organization the leader of which was the philosopher Alexander Meier. Bakhtin knew him very well. Bakhtin was not a member of the organisation (it was not peculiar to him), but used to attend it. He differed in the opinions with Meyer. Meyer was more of revolutionary point of view, which one could not tell about Bakhtin. Bakhtin was arrested because of the Meyer’s case : he attended his organization and even presented a report. Bakhtin clearly saw that the case of Sunday was directly connected to the case of Academy of Science. It was a kind of rehearsal of the case of Academy of Science. [...] Persecution of culture started from the case of Sunday. Then Academy of Science was destroyed. Two hundred people were arrested. Then some strange things started off. Indictments for the case of Sunday as well as for the case of Academy of Science sound terrifying. What Bakhtin was accused in? According to the indictment Bakhtin is a member of “underground counterrevolutionary organization of right intelligencia called Sunday. The final goal of this organization was to overthrow the Soviet government and the current goal was to organize a mass social movement against existing political system. In its attempt to create such a movement the organisation had widely used religious and nationalistic moods.” The main accused, Meyer, was sentenced to shooting. This sentence was replaced by imprisoning in the camp for ten years. Bakhtin was sentenced to imprisoning in the camp for five years. (Kozhinov, 2000).

“Бахтин был арестован 19 ноября 1928 года. Дело Бахтина было неразрывно связано с Академией Наук. Правда, он проходил по несколько другому делу. Оно называлось Дело Воскресенья. Была такая организация, ну, не организация, а такой кружок, которым руководил весьма интересный мыслитель Александр Мейер. Бахтин с ним был хорошо знаком. Бахтин не состоял его членом (это было ему несвойственно), но посещал кружок. Он во многом с Мейером расходился. Мейер был человеком все-таки революционного склада, чего про Бахтина сказать нельзя. И Бахтин был арестован по делу Мейера, поскольку он посещал заседания и даже выступал с докладами. Он был пристегнут к этому делу. Сам Бахтин видел совершенно ясно, что Дело Воскресенья неразрывно связано с Делом АН и было как бы репетицией последнего. [...] Тем не менее гонения на культуру начались с Дела Воскресенья. Затем последовал разгром АН. Если брать всего, со всеми рядовыми членами, было арестовано около 200 человек. Но потом началось нечто странное. Если прочитать обвинительные заключения и по Делу Воскресенья и по Делу АН, они звучат страшно. В чем обвиняли, например, Бахтина? Согласно обвинительному заключению коллегии ОГПУ, Бахтин являлся членом “подпольной контрреволюционной организации правой интеллигенции под названием “Воскресение”. Имея своей конечной целью свержение Советской власти организация задачей текущего дня ставила создание крупного общественного движения против существующей политической системы. Пытаясь создать такое движение, организация широко использовала религиозные и националистические настроения”. Главный обвиняемый, Мейер был приговорен к расстрелу, замененным, правда, десятилетним заключением в лагере. А Бахтин получил пять лет лагеря, хотя сначала планировалось также десять лет” (Kozhinov, 2000).

⁵A Russian/Soviet author, a founder of the socialist realism literary method and a political activist.

⁶A Russian and Soviet writer who wrote in many genres but specialized in science fiction and historical novels. An enthusiastic propagandist of the regime of Joseph Stalin.

⁷“Я — философ, а философ должен быть никем, ибо иначе он может начать приспосабливать философию к своему социальному положению”.

⁸In the early 1960s three graduate students at the Institute of World Literature in Moscow (Vadim Kozhinov, Sergey Bocharov, & Georgi Gachev) discovered that Bakhtin is still alive and teaching in Saransk. They assisted his rehabilitation, resettlement in Moscow and publication of some of his works (Coatis, n.d., p. 8). The meeting with these students Bakhtin himself theoretically defined as a chronotope as it became an event in the life of Bakhtin and his followers (Bocharov, 1995).

⁹For Bakhtin, folk culture refers to the culture of ordinary people, and is opposed to the official and feudal culture. In Bakhtinian writing, folk culture is often used as a synonym of popular culture. The manifestations of folk culture divided by Bakhtin into three distinct forms: ritual spectacles, comic verbal compositions and various genres of billingsgate (Bakhtin, 1984, p. 5).

¹⁰There is no agreement on the exact meaning of the word Sadeh (Farsi “ ”).

¹¹Marques de Sapucaí is the name of a street in Rio de Janeiro.

¹²Such terms as the ‘observer’, ‘viewer’, ‘reader’, and ‘listener’ are used in this dissertation as interchangeable terms.

¹³“Menippean satire as a genre is characterized by its mockery of serious forms, its digression and exaggeration, and its mixture of prose and verse (lofty quoted verse “novelized” by the less reverent prose surrounding it)” (Emerson, 2003, p. 316). Some of the most famous works of Menippean satire belong to Marcus Terentius Varro (116 BC-27 BC). Another examples are *Apocolocyntosis* or *Pumpkinification* written by Seneca the Younger (4BC-65AD), *Satyricon* (late 1st century CE) written by Gaius Petronius (27AD-66AD), and *Golden Ass* or *Metamorphoses* (late 2nd century AD) written by Apuleius (123AD-180AD).

¹⁴“Images of the human body with its food, drink, defecation, and sexual life” (Bakhtin, 1984, p. 18).

¹⁵Billingsgate language can be characterized as the familiar speech of the marketplace, “abusive language, insulting words or expressions, some of them quite lengthy and complex” (Bakhtin, 1984, p. 16).

¹⁶The lower stratum of the body is represented by the genital organs, the belly and buttocks; the organs related to acts of “defecation, copulation, conception, pregnancy and birth” (Bakhtin, 1984, p. 21).

¹⁷However, there are some authors who claim the exact opposite (see Pospelov, p. 461, in Tamarchenko, 2008), some who refuse to use the term ‘fabula’ replacing it with the term ‘sjuzhet’ (Veselovsky, n.d.) and some who believe that ‘fabula’ and ‘sjuzhet’ are synonymic terms (Revjakin, 1972, in Bukatov, n.d.). The French structuralists have replaced fibula and sjuhet with the terms *histoire* vs *discours* (see Benveniste, 1971; Barthes, 1977; Chatman, 1978; Toolan, 1988), “story vs discourse, and further subdivided the plot/discourse level into text (or, more generally, discourse) and narrating or narration [...] (see Genette, 1980, Toolan, 1988)” (cited in Franzosi, 1998, p. 520).

¹⁸While explaining Bakhtinian concepts this dissertation preserves Bakhtinian way of addressing subjects of his works (such as the author, hero, character) in masculine gender.

¹⁹The word ‘consciousness’ is not used by Bakhtin in psychological sense. It underlines the difference between ‘body’ and ‘consciousness’ where body has a beginning and an end while consciousness “can have neither a beginning nor an end” (Bakhtin, 2003, p. 291). It is identical with the “*personality* of an individual: everything in a person determined by the words “I myself” or “you yourself”, everything in

which a person finds himself and senses himself, everything he answers for, everything between birth and death” (emphasis in original, Bakhtin, 2003, p. 292).

²⁰The original text in Russian is quoted here in order to demonstrate that the use of the terms of ‘motif’ and ‘chronotope’ is not the artefact of translation.

“Завершая наш анализ авантюрного времени в греческом романе, мы должны еще коснуться одного более общего момента, — именно *отдельных мотивов, входящих как составляющие элементы в сюжеты романов*. Такие мотивы, как встреча — расставание (разлука), потеря — обретение, поиски — нахождение, знание — незнание и др., входят, как *составные элементы*, в сюжеты не только романов разных эпох и разных типов, но и литературных произведений других жанров (эпических, драматических, даже лирических). Мотивы эти по природе своей хронотопичны (правда, в разных жанрах по-разному). Мы остановимся здесь на одном, но, вероятно, самом важном мотиве — *мотиве встречи*.

Во всякой встрече (как мы это уже показали при анализе греческого романа) временное определение («в одно и то же время») неотделимо от пространственного определения («в одном и том же месте»). И в отрицательном мотиве — «не встретились», «разошлись» — сохраняется хронотопичность, но один или другой член хронотопа дается с отрицательным знаком: не встретились, потому что не попали в данное место в одно и то же время, или в одно и то же время находились в разных местах. Неразрывное единство (но без слияния) временных и пространственных определений носит в *хронотопе встречи* элементарно четкий, формальный, почти математический характер. Но, конечно, характер этот абстрактный. *Ведь обособленно мотив встречи невозможен: он всегда входит как составляющий элемент в состав сюжета и в конкретное единство целого произведения и, следовательно, включается в объемлющий его конкретный хронотоп, в нашем случае — в авантюрное время и чужую (без чуждости) страну.*” (my emphasis, Бахтин, 1975, pp.234-407)

²¹В данной единственной точке, в которой я теперь нахожусь, никто другой в единственном времени и единственном пространстве единственного бытия не находился. И вокруг этой единственной точки располагается все единственное бытие единственным и неповторимым образом. То, что мною может быть совершено, никем и никогда совершено быть не может. (Bakhtin (1986b). *Towards Philosophy of the Act*; Бахтин (1986). *К философии поступка. Философия и социология науки и техники*, Ежегодник 1984-1985, 80-160).

²²The word ‘gay’ is used here in the sense of ‘happy and full of fun’.

²³‘Mainstream’ marketing is basically sustained by the quantitative research paradigm and “ideologically bound to a rhetoric of natural science” (Hackley, 2001, p. 4).

²⁴Due to the regulations regarding media some literary and the Internet sources are inaccessible

²⁵Cited in Vasyuhin, 2007, p. 65, (G. Karimova, Trans.)

²⁶Cited in Vasyuhin, 2007, p. 203

²⁷Similar definitions are provided by other researchers, for example, Wilson (2005) asserts that “viral marketing describes any strategy that encourages individuals to pass on a marketing message to others, creating the potential for exponential growth in the message’s exposure and influence” (p. 1).

²⁸The Bakhtinian circle includes such researchers as Kanaev, I.I., Medvedev, P.N., and Voloshinov, V.N.

²⁹Color temperature is the perceived warmth or coolness of the color. Cool colors (with a more blue base) tend to recede while warm color temperatures (in the red and orange families) are perceived as advancing

(budgetdecorating.about.com/.../usingcolor/.../color_wheel_10.htm) This assumption is based on the studies which presented certain stimuli in order to learn people's perceptions and emotional responses to various color hues. However, Bailey, Grimm and Davoli (2006) claim that "in most cases, the stimuli presented were rather simple: straight colored lines, uniform color patches, point light sources, or symmetrical objects with uniform shading. Additionally, the colors used were typically highly saturated. Although such stimuli are useful in isolating and studying depth cues in certain contexts, they leave open the question of whether the human visual system operates similarly for realistic objects" (<http://www.cs.wustl.edu/~cmg/content/papers/tech200617/tech200617.pdf>).

³⁰Although, I have gathered studies that used Bakhtinian concepts under the separated captions (such as 'polyphony', 'carnival', etc.), many studies have used various Bakhtinian concepts as they are all interlinked with each other. Such a division has been introduced to create a more organized structure within the section of literature review.

³¹An ongoing text is text with a number individuals and organizations collaborating as authors and editors, and [exhibits] textuality through contact which precedes reader driven interactive cyber narratives. (Barret, n.d., p. 6-7).

³²"the roque mallet, a double headed croquet mallet" (Holland-Toll, 1999, p. 136).

³³"Small number of people (usually between 4 and 15, but typically 8) brought together with a moderator to focus on a specific product or topic. Focus groups aim at a discussion instead of on individual responses to formal questions, and produce qualitative data (preferences and beliefs) that may or may not be representative of the general population" ("Focus Group", 2009).

³⁴Booth, 1982, p. 63

³⁵(G. Karimova, Trans.)

³⁶Some voices, such as the voices of 'inanimate objects' or the voices of 'medium' are enabled by the 'reader', 'agency', or 'sponsor' because, according to Bakhtin (1994), voice is the speaking personality that has the consciousness.

³⁷The blog has been initiated by Michele Miller, the author of "The Natural Advantages of Women" (Wizard Academy Press), the audio book that has been hailed for its concepts, principles, and new scientific information that explains how the female brain is "hardwired" for personal greatness." Her blog on marketing to women, *WonderBranding*, has won awards from *Marketing Sherpa* and *Forbes.com*, and was featured in Seth Godin's e-book, "Bull Marketing." (<http://michelemiller.blogs.com/about.html>).

³⁸User-generated advertisement encourages consumers to produce, edit, and star in commercials for a company (Duffy, 2010, p. 1).

³⁹The correspondence between Turbin, V.N. and Bakhtin, M.M. with the comments have been edited by Pankov, N.A. and published in the Russian journal *Znamja* (Знамя). Below I cite the letters in the form they appeared in the journal *Znamja*. Those extracts that have been used in my dissertation are italicized.

April 19, 1963

Дорогой Михаил Михайлович!

Продолжаю писать, придумывать что-то. Иногда приходят на ум какие-то мелочи: например, эстетика рекламы, плаката и ее связь с эстетикой «серьезных» жанров. Додумался до чуши: когда, скажем, на экране телевизора монолог Гамлета внезапно перебивается вторжением гладкого откормленного джентльмена и этот весельчак начинает уверять, что Гамлет страдал

потому, что он не носил подтяжек фирмы А., а Офелия сошла с ума потому, что не пользовалась зубной пастой фирмы Б., — то это... закономерность, традиция — извращенная, но традиция. Традиция античных и средневековых шутов, буффонады. И как бы ни была традиция в данном случае извращена — она все равно стоит ближе к шекспировскому «Гамлету»; а очередной Гамлет, которого заперли в коробке нынешнего театра и заставили педантично рассуждать о «необходимости бороться», — это Шекспир по-софоновски. Иногда мерещатся вещи и серьезные — о модернизме как начале моделирования родом человеческим какого-то вселенского праздника, как проявлении в искусстве тенденции вернуться на улицу, на площадь. Пикассо, Леже, Кандинский нелепы, когда они висят на той же стене, где висел Прянишников, Шишкин и Ге; но Пикассо и Кандинский — это макеты росписи каких-то невиданно прекрасных городов, городов социалистических в каком-то высоком и сложном смысле слова, городов, населенных людьми-братьями, людьми с хорошим настроением: любоваться огромными плоскостями, изукрашенными гармонически сосуществующими цветовыми пятнами и линиями, можно только тогда, когда у людей — хорошее настроение, когда им весело, когда они понимают друг друга. А отсюда — к выводу: искусство — это, схематично говоря, цель производства; цель, которая предстает у художника как бы уже достигнутой. Оттого-то оно и празднично, карнавально по природе своей — ведь праздник, карнавал есть, в сущности, цель повседневности, цель будней. Вывод получается строго марксистский; но поди докажи, что он марксистский! Да к тому же — одно небольшое осложнение: когда заложенная в искусстве мечта о празднике сталкивается с той или иной программой, возникает их конфликт — программа не может удовлетворить «спрятанные» в самой структуре художественного произведения требования и... объявляет их праздным баловством, пустой затеей. Так было, например, в 60-е годы: надо «к топору звать Русь», а тут Пушкин чего-то там про Моцарта развел, какие-то там карнавалы затеял. Стало быть, иди-ка ты, брат Пушкин, ко всем чертям! Вот так вот...

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May 10, 1963

Дорогой Владимир Николаевич!

Только теперь собрался ответить на Ваше прекрасное письмо от 19/IV с. г. Во всем виновато мое слишком уж не карнавальное настроение за последнее время.

*Ваши мысли о Гамлете и рекламе, о модернизме, о карнавальном природе искусства мне очень понравились, и они во многом совпадают с моими. В моем «Рабле» есть целый раздел, посвященный площадной торговой рекламе средних веков и Ренессанса (так называемым «крикам Парижа»). Эта амбивалентная реклама, наряду с другими площадными элементами, органически созвучна с искусством Возрождения и отлично с ним сочеталась. Народно-карнавальная модель мира тысячелетиями определяла все творческие формы культуры и мысли. Только 19-ый век почти полностью от нее отказался, победила *bestia seriosa* (т.е. «Шекспир по-софоновски»). Я сказал «почти», потому что чистая серьезность лишена всяких творческих потенций. Даже простое сравнение или метафора предполагают какой-то минимум смеховой вольности. В атмосфере абсолютной серьезности (в пределе) невозможно никакое движение мысли (всякой мысли, а не только художественной). Абсолютная серьезность повелевает стоять без движения («Замри!»).*

⁴⁰ “Small number of people (usually between 4 and 15, but typically 8) brought together with a moderator to focus on a specific product or topic. Focus groups aim at a discussion instead of on individual responses to formal questions, and produce qualitative data (preferences and beliefs) that may or may not be representative of the general population” (*Online Business Dictionary*, 2009).

⁴¹ “The Brief commonly includes: 1) the objective of the advertising; 2) a description of the target market segment to whom the advertising must appeal; 3) insights or observations about the target consumer based

on research; 4) the positioning or basic selling proposition for the brand that sets it apart from competition; 5) the core promise that the advertising must make to the consumer to compel purchase; 6) support for the promise that provides to the consumer a reason to believe the promise made; 7) a statement on the tonality of the advertising; and 8) mandatories, or items that must be included in the advertising” (Morais, 2007, p. 153).

⁴²его главные книги “торчат”, как проблемы, не приведенные к наглядному едунству (Bocharov, 1995